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All-American Biennial of the National Federation of Music Clubs Attracts Delegates from the Entire Country to Asheville, N. C.

Thirteenth Biennial Proves Brilliant in Many Respects—Festivities Extend from June 9 to June 16—Prize Winners of Young Artists' Contest Announced—Mrs. John F. Lyons Re-elected National President—Remarkable Growth of Organization—Performance of Prize Winning Dance-Drama, Pan in America, a Feature—Henry Hadley Conducts Orchestral Programs and Wins Ovation—MacMillen Plays Blatchford Prize Work—Capitalists Tender Huge Tract for Pauline MacArthur's Apocalypse in 1924

Asheville, N. C., June 14.—In flinging her doors wide open to the delegates and visitors to the thirteenth biennial of the National Federation of Music Clubs, Asheville has for this week been doubly happy. She rejoices in the privilege of welcoming this pleasing company because they are visitors with the powerful claim which the guest always has upon Southern hospitality, a claim which is always keenly felt in Asheville and fulfilled with a completeness as unique as it is satisfying. The city also welcomes the attendants of this convention with unusual cordiality because of the particular segment of culture which they personify. Asheville and Western North Carolina, indeed the whole territory of the South Atlantic States, join with the entire Southland in the joyous pride of entertaining this brilliant group of ambassadors from the realm of music.

And surely these guardians of the divine art could have found in the whole world no more fitting scene for their deliberations than Asheville in June-time, the time of sapphire skies, softly outlined green mountains, and blossoming woodlands. Truly this biennial was held in one of the world's high places.

And the aims of the Federation as announced at this biennial are ideally high. The members of the federated music clubs of America with this, the thirteenth biennial convention, celebrated their twenty-fifth anniversary and shaped their future policy toward the accomplishment of three aims:

1. To make America the music center of the world.
2. To make music useful in the civic life of America.
3. To promote and develop American musical art.

The key-note of the biennial, the support of an all-American musical art, was sounded by the president, Mrs. John F. Lyons, of Fort Worth, Texas, in the concise, beautifully phrased salutatory address by which she declared the thirteenth biennial in formal session.

The thirteenth biennial of the N. F. of M. C., is distinguished by many epochal characteristics. Never before in the history of the federation has a biennial brought together such an aggregation of celebrities of the musical world. Never before have so nearly all of the United States been represented. Never have the delegations been so large. And never have the various departments of the Federation shown achievements of such really gigantic proportions as those revealed in reports for the two-year period now closing.

Particularly is this true of the Extension Department under the chairmanship of Mrs. Cecil Frankel of Los Angeles, Cal. Mrs. Frankel's report pointed out that two years ago the National Federation had 873 clubs, and in May of this year it had grown to the extent that 1,903 clubs are on the roll. In 1921 there were 227 junior music clubs. Today there are 697. One of the outstanding features of the growth in the last two years is the enthusiasm and seriousness with which all officers and members of the incoming clubs have accepted their duties and responsibilities. This enthusiasm was reflected in the reports of district and State presidents.

Texas received the prize for most consistent growth since the last biennial. This award is made possible by the endowment for this purpose by Mrs. Frankel, director of the Extension Department of the Federation.

In making her report Mrs. Frankel recommended the holding of training classes in at least six sections of the United States for the purpose of teaching more efficient methods for general extension work. This training would not only equip leaders for the work, but it would also create a closer relation between the executive department of the Federation and all branches of the organization. And in the Federation campaign for an America musical this coordination of departments becomes essential.

The report of Ella May Smith, director of the Department of American Music, was a stirring plea for the Americanization of the concert and opera stage of the United States. As a means of popularizing all foreign operas

sung on the American stage the Federation went on record as recommending that all affiliated clubs appoint chairmen of opera and orchestra to undertake definitely the betterment of these forms of music in the communities in which the clubs function.

The report of the Department of Finance and Legislation, of which Mrs. F. A. Seiberling, of Akron, Ohio, is director, was enlivened by the pledging of forty-two new life memberships. In outlining her recommendations for the financing of the Federation during the next two years, the director stated that two years hence the activities of the Federation would call for a budget of one hundred thousand dollars



© Mishkin

ROSA PONSELLE,

whose concert on June 3 in the great natural amphitheater in Hollywood, where she sang to thousands, was befitting the meteoric rise and triumphant successes of this phenomenal artist who five years ago suddenly rose from comparative obscurity into the limelight where she has basked ever since. This was Miss Ponselle's last appearance of a season during which, in addition to creating successfully three new leading roles at the Metropolitan and emphasizing successes in former roles, she sang numerous engagements and reengagements on a solidly booked concert tour.

as compared with the few hundred required a decade ago. This department also aims for an endowment fund to be used for educational purposes of twenty thousand dollars.

Reports of all departments of the Federation were replete with enthusiasm and filled with concrete achievement. And each national director's address sounded a clarion call to service in the cause of American music.

Indeed this call sounded through every single lecture delivered during the convention. And possibly no convention

Winners of Young Artists' Contest

Winers in the young artists' contest held under the direction of Mrs. Charles A. McDonald of Canton, Ohio, national chairman of contests, follow:

- PIANO**
First prize, Nellie M. Miller, Oklahoma City, Okla.
Second prize, Marian H. Roberts, Oak Park, Ill.
- VIOLIN**
First prize, Alma Borneman, Columbus, Ohio.
Second prize, Buella Marty, Kansas City, Mo.
- VOICE**
First prize (Women)—Gladys Burns Strahman, Newark, N. J.
First prize (Men)—Cooper Lawley, Chicago, Ill.
Second prize (Men)—George Kirk, Pennsylvania.

in the history of the Federation has been so replete with scholarly oratory. Every session was marked by the words of some personage who has rendered distinctive service in the world of art.

Notable among these speakers were Peter C. Lutkin, Dean of Music, Northwestern University, whose subject was The Responsibility
(Continued on page 8)

RAVINIA'S OPENING WEEK

President Louis Eckstein announces the following repertory for the opening week of his Ravinia season:

Saturday, June 23, Traviata, with Graziella Pareto, Tito Schipa, Giuseppe Danise, Anna Correnti, Louis D'Angelo, Paolo Ananian, Giordano Paltrinieri, Philine Falco, Louis Derman, Max Toft, and Gennaro Papi, conductor.

Sunday, June 24, Lohengrin, with Florence Easton, Morgan Kingston, Marion Telva, Desire Defrere, Mark Oster, Louis D'Angelo, and Louis Hasselmans, conductor.

Monday, June 25, concert, with Jacques Gordon, Marion Telva, and Armand Tokatyan, soloists, and Louis Hasselmans, conductor.

Tuesday, June 26, La Boheme, with Thalia Sabanieva, Giacomo Lauri-Volpi, Margery Maxwell, Vicente Ballester, Louis D'Angelo, Leon Rothier, Paolo Ananian, Giordano Paltrinieri, Louis Derman, Max Toft, and Gennaro Papi, conductor.

Wednesday, June 27, Lucia, with Graziella Pareto, Tito Schipa, Giuseppe Danise, Virgilio Lazzari, Giordano Paltrinieri, Philine Falco, Louis Derman, and Gennaro Papi, conductor.

Thursday, June 28, Carmen, with Ina Bourskaya, Josephine Lucchese, Morgan Kingston, Margery Maxwell, Vicente Ballester, Virgilio Lazzari, Paolo Ananian, Giordano Paltrinieri, Philine Falco, and Louis Hasselmans, conductor.

Friday, June 29, Madame Butterfly, with Florence Easton, Giacomo Lauri-Volpi, Marion Telva, Vicente Ballester, Louis D'Angelo, Paolo Ananian, Giordano Paltrinieri, Philine Falco, Max Toft, and Gennaro Papi, conductor.

Saturday, June 30, Manon, with Margery Maxwell, Thalia Sabanieva, Tito Schipa, Marion Telva, Desire Defrere, Louis D'Angelo, Leon Rothier, Paolo Ananian, Giordano Paltrinieri, Philine Falco, Louis Derman, Max Toft, and Louis Hasselmans, conductor.

Sunday, July 1, Lucia, with Josephine Lucchese, Armand Tokatyan, Giuseppe Danise, Virgilio Lazzari, Giordano Paltrinieri, Philine Falco, Louis Derman, and Gennaro Papi, conductor.

CHICAGO ORCHESTRA INHERITS \$1,000,000

In the MUSICAL COURIER of June 14, in the obituary column, was published the announcement of the death of Clyde Mitchell Carr, president and trustee of the Chicago Orchestral Association. On the opening of his will last week in Chicago it was revealed that he had left gifts of approximately \$1,000,000 to the Chicago Symphony Orchestra; \$500,000 to the Art Institute; \$5,000 to Frederick A. Stock, conductor of the Chicago Symphony Orchestra; \$1,500 to Frederick J. Wessels, manager of the association, and \$1,000 to Henry E. Voegeli, assistant manager. These last three bequests were given as a slight token of his appreciation of their faithfulness and loyalty to the Orchestral Association of Chicago and of their services to Chicago. None of the gifts are to be made until after the death of the widow who is to receive the interest from the residuary estate during her lifetime. Mr. Carr leaves one-half of the residuary estate to the orchestra, the entire income to be used by its trustees without restrictions.

Men such as Clyde M. Carr—a business man, a musician, and a patron of art—are one of the biggest assets of any city. Mr. Carr's fortune was estimated in all at \$2,000,000, and more than half of the money he accumulated in the steel industries he bequeathed to music and paintings—a fitting memorial to a well spent life.

ASSOCIATION OF PAST PRESIDENTS OF N. F. OF M. C. FORMED

Mrs. William Arms Fisher, of Boston, first vice president of the National Federation, has been chosen head of the association of past presidents of the Federation. Mrs. Fred Abbott, of Philadelphia, is vice chairman of this newly formed organization, which is planned to have a far reaching influence in the work of Americanizing the concert stage of the country. The executive committee of the organization is composed of Mrs. Lillian Birmingham, San Francisco, and Mrs. W. D. Nichols, of Kansas City, together with the officers. The formation of this organization is one of the most important events of the convention.

G. R.

I SUPPOSE everybody knows that Puccini is at present working on a Turandot—an operatic version of Carlo Gozzi's famous fantastic. He has completed the orchestration of the first act, and the voice part of the second. Act three ran aground not long ago, on differences of opinion between the librettists, Simoni and Adami, and Puccini himself. But that difficulty has been surmounted. Puccini is something of a poet, too, when he gets started, and he has solved the difficulties himself. It is Puccini's habit to employ a regiment of librettists working on the same theme—all poets, who are, or who are not laureates. Puccini takes the various versions and performs the blending operation himself. What the result of the present transfusion will be, the next few weeks will show. I am not thinking of Turandot particularly, in the present letter, but rather of the maestro himself.

The point is interesting, because around Puccini, as around all heroes in the public eye, numerous legends are in constant process of formation. I recently read in a French newspaper an article, which said that Puccini had turned hermit, and was living in a cave, if you please, on the Tuscan seashore, busily working on an operatic poem, the plot of which this article even betrayed to the public. It went on further to divulge, among other things, that Puccini had grown tired of the society which Stendhal a century ago found so diverting, and withdrew to that out-of-the-way place which could be reached by nobody, and where he was able to get his groceries only by having them thrown from the baggage car of an express train, as the latter rushed past.

Puccini was much amused at this new role that was being foisted upon him. So he went to the nearest photographer on the beach at Viareggio, and had his picture taken in company with a group of the prettiest girls this region of pretty girls could assemble. "A greeting from the hermit," he wrote on the bottom of the picture, intending to forward it to the newspapers. But nothing came of it, and for a reason.

Puccini had a sister, who took the veil some years ago. She fell sick about this time with an illness, which resulted in her death some weeks ago. For this sister, Puccini always had a passion, mingled at once with brotherly friendship and mysticism. So his humor changed. The moment his sister died, newspapers both at home and abroad began to publish biographies of the lady, which irritated the maestro excessively. Some of them spoke of her as "Suora Angelica," while her real name was Suora Julia. They said that she died at Viareggio, in Puccini's house, whereas she died in her monastic cell in a nunnery, located near Lucca (where she had passed all her life). They said, also, that Puccini had dedicated his opera Suora Angelica to this sister. All this seemed a profanation to him. He regretted and complained that his sister's name had ever been mentioned. He did not dare write to correct these errors, for fear the discussion would be reopened, and his sister's name again made the object of public chatter.

Something else came to make the maestro uneasy. Not long ago he started out in an automobile for Holland, with the simple purpose of having a pleasure trip in the open air. Right away the newspaper men began reporting that he was out collecting new materials for a new work. Puccini could hardly sleep from the annoyance. These false accounts of what he is doing, or not doing, really hurt him to the quick. In spite of his haughtiness of bearing, he is at bottom a timid man, and this timidity often causes him acute pain.

I remember that some years ago he was invited to Paris, to direct a production of the Bohème, which at that time had had more than a thousand nights on the stage. The invitations were so insistent that he at last accepted. From that moment, however, he lost control of himself. He was terror-stricken at the thought of appearing in public in a



PUCCINI DUCK SHOOTING

dress suit. He began practising the movements of the baton in front of a mirror. He rehearsed his manner of walking down the aisle of a theater, carefully studying the question of gait and carriage, various styles of making a bow, and all the other things that one does in public on such an occasion. The thing got so much on his mind that for days he did not sleep a wink. As the date of the festivities approached, his condition got worse. On the evening before he was to leave for Paris, he made a supreme decision: to abandon the whole project, and telegraph that he was ill. At once he recovered his peace of mind, and the next day, instead of being in Paris in formal attire, he was out in the woods with his hunting coat, his dog and his shotgun, and his inseparable companion, Nicché.

I may venture to recall a few facts about Puccini, which, again, everyone probably knows, but which may serve to make the frame of this portrait of the intimate Puccini that I am drawing. He was born on December 24, 1858, at Lucca, in his family's mansion on the Via di Poggio.

This house was sold, many years ago, at a time when his family was in financial straits. Puccini has just bought the house back again, and he is having erected in it a memorial tablet to his father, Antonio Puccini, the famous composer of sacred music and the teacher of Cappella.

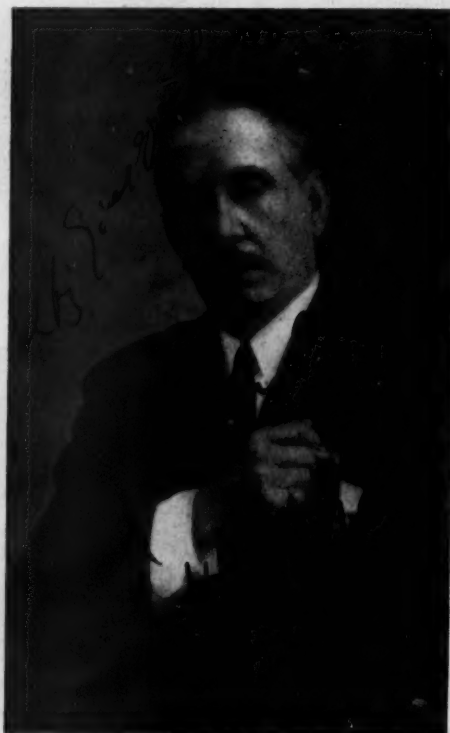
Puccini, in fact, comes from a family of musical people. The first of the series was the maestro's namesake, Giacomo Puccini, whose grave, with an appropriate tablet, is to be found in the church of San Romano at Lucca. The family came from the small propertied class, and owned lands in the village of Celle, near Lucca. There the Puccinis

THE INTIMATE GIACOMO PUCCINI

By a Friend—Giuseppe Prezzolini

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made their home. Puccini's teacher was Maestro Angeloni, of Lucca. His boy friends related of him that he had no fondness for music at all, and that he disliked study in general. In fact, he took no interest in the musical bent of all the people in his family. He was virtually forced to study, and he learned practically nothing. When financial troubles came (on the death of his father) he was obliged by the uncle, who became his guardian, to earn some money, at least, by playing the organ in one of the churches. There are also yarns going about Tuscany to the effect that oftentimes the pipes of the organs that he played would be found missing. It seems that the future composer had



A PORTRAIT OF PUCCINI

the vice of stealing them occasionally, and selling them for what they would bring!

Puccini's first, and real passion, was not for music, but for hunting—a passion which he has ever since retained—hunting for big game and for small. He had the greatest difficulty in winning the musical scholarship of the conservatory at Lucca. His residence in Milan was made possible by his friendship with a lady-in-waiting in the retinue of Queen Margaret. Of this year in Milan, Puccini often says: "I had a hard time of it, because, on the little money which was presented to me, I had to keep a brother also, who was studying with me in Milan at the same time."

Puccini got his first real enthusiasm for music just before his departure for Milan. The Aida of Verdi was being given at Pisa, and Puccini heard it. He was so impressed that he was unable to sleep all that night, which he spent walking up and down his bedroom, singing over and over again the famous march.

His first composition was Le Villi, the libretto for which was given him by an obscure poet of Turin, named Fontana. This work he offered in competition for the Ricordi prize, but it did not succeed. However, a committee of friends put the opera on the stage privately, and it had a good success. Ricordi bought it. This was Puccini's first step on the road to fame. The opera was now produced publicly, and made a hit. All this belongs to the year 1882—the year of his mother's death. Puccini at once tried a new opera, Edgardo, which was a failure.

In 1891, Puccini took up his residence at Torre del Lago on the lake of Massaciuccoli, where he began Manon and Bohème. The Tosca was written almost wholly at Man-sagrati, in an old seventeenth century villa, and at a time



PUCCINI IN HIS SPEED BOAT

when Puccini was at the apex of his fame. But the famous Romance was born at Abetone. Across the lake from the Torre, Puccini began building a sumptuous residence, where he thought he might find the seclusion necessary for his work. This villa was on a hill, known in the locality as Collina Chiatri. As a matter of fact, Puccini has never been able to do a stroke of work in that house. He has tried at various times to live there, but never with any success. Finally, he tried to sell the thing, and failed again.

This villa was the only unfortunate investment in his whole career, because in general, even the craziest notions of Puccini have a way of turning into cash for him.

So his favorite residence has been, and still remains, Torre del Lago. A peat industry has grown up in the neighborhood and driven him out. Nevertheless, he cannot quite desert the place. Almost every day he may be seen at Torre del Lago, driven thither by a nostalgic yearning for the old house and the old environment which witnessed the birth of his most beautiful creations.

Wherever Puccini goes, he goes hunting. He has hunted on the estate of the Collecchio, in the town of that name, on the properties of the Counts Della Gherardesca, on the Tuscan seashore, and in Sardinia, and in Calabria. He does not mind what he shoots. Anything will serve that is big enough to hold a charge of birdshot. He knows the hunter's lingo of all the regions of Italy. He will undergo any sort of hardship to enjoy a day in the woods or on the meadows. He tells the most wonderful "fish stories" himself, and has implicit faith in the similar yarns he hears from others.

For example, for some time in the past, he had been hearing the most marvelous stories of bags made by hunters in the heather around the ruins of the ancient Tuscan city of Ansedonia. With the idea of sharing in such sport, he bought an old tumbledown tower in the neighborhood, called La Tagliata. He put a roof on the ruin, and made it fit to live in. And there he has stuck for months during the last two years, waiting for that game to materialize. In all that time, I doubt if he has seen a canary. And everybody was saying that Puccini had made a second bad investment. But no. All the hunters of the region, seeing Puccini stick at it, came to believe that there must be something in the stories they themselves had been telling. Last season, the region had a certain vogue. Puccini was able to sell his tower for a good deal more than it cost him, and to get away without loss of anything more than time.

The point is that Puccini has the soul of a child—and a prodigious stomach. He eats everything in great quantities, and boasts that he has never had a sick day in his life. He has a passion for automobiles, motor cycles and motor boats. He has many friends among the peasants, but among all of them he prefers the faithful Nicché, whom I have already mentioned. Nicché has practised bird calls with the maestro, and always announces himself with a whistle. Nicché is Puccini's inseparable companion, whether in the woods, on the lake, or off shore on the sea. Puccini has no end of courage, and Nicché knows it. Their motor-boat capsized once in a storm on the lake, and recently another misfortune occurred off Porto Ercole. The maestro was running along the coast during an on-shore gale, and his rudder went wrong. The boat became unmanageable, and was thrown ashore in the breakers.

One of Puccini's favorite avocations is tinkering in mechanics. He knows a gas engine inside and out, and keeps his boats running with his own hands. His house looks like the inside of a junk shop. He has clocks that play tunes, that whistle, that talk, and do all sorts of strange things. He even has one clock that lights a lantern, and throws the hour on a screen, much as in the movies. He has a collection of devices for lighting cigars that is said to be complete. He has no end of trick boxes, many by which, when opened by secret devices, reveal the most astounding jacks-in-the-box. He has another collection of corkscrews, and still another of atomizers for throwing perfume. Among these is an electric censer, for burning incense. His mantelpieces, and the window rests, are cluttered up with lead birds of all times, races and peoples.

Finally come autographs. His walls are plastered with the handwriting of Rossini, Wagner, kings, queens, all the



PUCCINI LANDING

great people of the earth. The American Edison writes as follows: "Governments come and go; centuries pass; everything changes; but Bohème remains . . . Edison."

Puccini is a boy all over. He takes a real delight in such things.

The maestro does most of his work at night, in front of a fire-place that is kept crackling all the time. He is especially fond of working when his living room is full of people talking. He will sit trying out an air on the piano. Suddenly he will jump up, and start an argument on some political or artistic question, and then, when the squabbling is hottest, return and complete a bar. At other times he will propose a game of bridge, getting terribly bad-humored if he loses. He would keep this up night after night, if his friends did not wear out under the strain.

Music, after all, plays a small part in Puccini's life. He is a hunter, a mechanic, a boy, first of all. When he has satisfied these fundamental instincts, he is free to be a genius.

John Charles Thomas to Resume Picture Work

John Charles Thomas, who recently met with an automobile accident, is recovering rapidly. Next week he will again be at work on the Aladdin Farm, Stamford, where the outdoor scenes for Under the Red Robe are being filmed.

Finishing his work in this picture about the first week in July, Thomas will immediately sail for Europe. He will be heard in several concerts in London. Thomas' first appearance in this country next season will be at Aeolian Hall, on Sunday afternoon, October 14—shortly after his return to the United States.



Foreign Press Service Photo.

VILLA AT VIAREGGIO

where Puccini has been writing Turandot.



Foreign Press Service Photo.

VILLA AT TORRE DEL LAGO

where Puccini has never been able to write.

A PLEA FOR THE MUSICIAN WHO CREATES THE MUSICAL SCORE FOR FEATURE PICTURES

Many Valuable Musical Contributions Not Appreciated Although Playing a Vital Part in the Great Industry

[The following letter from Gustav Hinrichs, which we publish in its entirety, was sent to the Musical Courier. It deals with a subject which has enlisted much comment during the last few years, and while we do not agree with Mr. Hinrichs as to the best scores yet written, his viewpoint is excellently taken, and the musicians who are creating these scores should have full recognition for their art.—The Editor.]

New York, June 12, 1923

To the Musical Courier:

Two paramount questions in the musical world are occupying musicians in general and composers in particular: First—When is the American opera to be born that is going to live beyond a few trial performances and make its way across the Atlantic? American composers cannot complain any longer about lack of opportunity. Gatti-Casazza has done his bit "in a very generous way, giving most expensive time" to creations that bore the deathmark before they ever saw the light; from the Canterbury Pilgrims down to the Pipe of Desire, they have had their chance; they were weighed but found too light! The second question is: Will the moving picture be an incentive to prolific composers? In that particular field some music has been written that did stand the trial and the glare of the footlights remarkably well. Unfortunately the musical faculty of our press, that is the recognized critical authorities, have thus far not taken any serious notice of this branch of musical composition, though many have been worthy. It is to be regretted that composers have found very little encouragement from the various picture producing companies, who have spent a good deal of money, but which was misdirected by the powers to whom the selection of suitable and capable composers was left; and furthermore, good scores seldom get beyond the few large cities of the United States, for in the middle sized and smaller towns the musical directors are unable to cope with complicated orchestrations, having in most cases inadequate orchestras and not the time for careful rehearsals, etc., so that the well suited music is cast aside and clattertrap picture music is substituted. That for such a state of things the New York business manager is very much to be blamed, is very easily explained. When one considers that he will not, for the sake of false economy, send orchestras and conductors with their pictures, any one knowing the intricacies of synchronizing picture and music will readily admit that they stand in their own light by not utilizing to the fullest the attraction of their high priced music. Much fine and meritorious music has thus been wasted. Composers who should stand in the front rank and who could fill both requirements in the questions asked at the outstart of this article, are lost in oblivion, their serious efforts are futile, and for lack of encouragement America loses men who would be a credit to her.

When I wrote this I had in mind a composer who deserves most serious recognition. The music of the pictures, Orphans of the Storm and When Knighthood Was in Flower, is of such a quality that the best might be proud to have written it.

"The first one of these pictures still contains some interpolations said to be forced upon the composer. The second one, however is original, as the composer, William Frederic Peters, was given a free hand. He displayed such theatrical instinct, absolutely necessary when writing for the stage, that I call his work an opera without words. Mr. Peters was born in Ohio and studied violin with Hans Sitt and Joachim, and piano and composition with Jadasohn and Reinicke. He is simply bubbling over with melody in the best sense of the word, and there seems to be no limit to the flow of his spring. He possesses the ability and technic of writing, to interweave two and three themes in the most skillful manner. Any serious musician may spend a couple of hours listening with utmost delight to the best that America has thus far produced in music for the stage, including picture as well as opera.

To the two above named motion picture scores, operas without words, he has since added the music to Enemies of Women and has just finished the score for Little Old New York, a feature film soon to be released. All are written in his best style, being most intricately polyphonic and at the same time melodic, abounding with original and constantly surprising modulations and transgressions. And

now for a finale, the rather sad question: How many have ever heard the name of William Frederic Peters? And who is to blame that a man of such calibre is hardly known at all? To some extent he and his rather retiring nature,

WORDS VS. TONE VS. EXPRESSION

A New Angle to the Argument

By ANTON HOK

Anzing bei München, May 9, 1923.

To the MUSICAL COURIER:

As a student of singing, I read with real interest the articles entitled Words Vs. Tone. Mr. Marafioti's article in the issue of March 22 served a good purpose—it aroused discussion. Mr. Fabian's article, A Contrary View, in the issue of April 19, was certainly interesting and not too strongly put as far as his defense of Americanism is concerned (the writer is a naturalized citizen himself and owes his education to America). However, in the matter of singing, it seems to me quite as one sided as that of Mr. Marafioti. In the matter of good speech, artistic appreciation and culture in general, it is my humble opinion that America stands a good show against any European country. The writer had a chance to compare. He traveled all over the United States, and through most countries in Europe. There are vocal artists getting away with it in Germany who wouldn't get a ghost of a chance in our American cities.

But I strayed a little from the topic, Words Vs. Tone. It seems to me that Mr. Marafioti and Mr. Fabian are looking at the same object, each from the other side. Both see truth but neither of them sees the whole truth. The truth lies somewhere between their extreme views.

A beautiful voice counts just about twenty-five per cent in artistic singing. There are many beautiful voices, but there is nothing in them. They can only tickle the ear for a while when there is no message conveyed through them. Singing where the words are not understood has certainly something the matter with it. The public surely craves for the word as well as for the tone. Tone that is not packed full with the meaning of ideas is just nice. Don't you notice how the audience leans forward when the singer enunciates well?

But words even clearly enunciated are not the real article by any means. Only too often and with many singers words are not much more than a physical exercise of the organs of speech. They lack meaning, life and spirit. Such words are like buckets without water, like artificial flowers that give no fragrance. Every time that the writer saw an audience held spellbound it never was tone, the power and timbre of the voice; neither was it the word as such, good diction in a technical sense, that did it. It always was expression, expression that comes from perfect conception of the subject and from the power and authority of artistic conviction and suggestibility of the singer.

The real need of vocal artists is more intelligence, more imagination. Analyze for instance Werrenrath, McCormack, Chaliapin and others and you will see what I mean. Isa Kremer states the matter fairly in her interview, printed in the issue of the MUSICAL COURIER of April 12. She says: "The first thing is feeling, then the words, then the voice." Notice, however, that instantly following this statement she says: "I am a singer with a voice and technic recognized by the critics." For the first point, Miss Kremer really means imagination rather than feeling. She says as much in the next sentence: "Suppose, for instance, I am singing a slumber song. First I have the feeling that to sing a slumber song there must be a child. I place the child in my arms or in the cradle. Then I sing. I rock my imaginary child." That's right. She imagines what she sings, therefore her words and tone are full of meaning. This is the secret of her success.

But it is necessary to go deeper still. Imagination must have something to imagine. It is easy in a simple lullaby, but very, very hard in other songs. Nothing but perfect ideas stored away in the brain cells and the subconscious mind can give imagination a chance to express something. Every idea in any given song should have been thoroughly studied, appreciated, imagined and understood before the artist puts the song on the program. All that has been thought and imagined of any idea will jump into life and force itself into the word and voice at the moment of the utterance of the word. Thus the word becomes the vehicle that brings from the un-

seen world power and meaning. When in addition to this there is a good voice then we have the wonderful singer. Mr. Fabian refers to Handel's Messiah to prove that beautiful tone suffices to give pleasure and satisfaction to the listener. It does precious little of that. In the Messiah, every passage is written as it is, with the purpose to express big ideas. In the aria, Every Valley Shall Be Exalted, long passages are sung on the vowel "a," but certainly not in order to show how beautifully the singer can do it or how well he can manage his breath, etc. Just take a look at it. "Every valley shall be exalted and every hill made low." What does it mean? What did Isaiah mean when he said it? It will be necessary to read at least the fortieth chapter of his book. Well, the idea is that the lowly, the downtrodden, the needy, shall be lifted up; wrong of every kind shall be righted, love and truth shall blossom; the false, the proud and every unkind and untrue power shall be made low, etc. Let the singer imagine a world where all things have been made right, where the kingdom of God has come, where love and truth reign supreme and then sing "Every valley shall be exalted and every hill made low," and the artist will become a prophet, a messenger of God to inspire faith, hope and love in the hearts of men and those long runs on "a" will have a new meaning.

But to put it still more plainly, let me give an illustration to show what I mean. Take the recitative, Comfort Ye My People, Saith Your God. In order to sing this very first sentence right two things are presupposed: namely, that the singer has a complete conception of two ideas, of sorrow and comfort. Here is a chance to use imagination. The singer should have analyzed sorrow from every side. Imagine bodily and spiritual pain from the very dawn of history, see men staggering under unbearable burdens, see sickness, go to a hospital, imagine the hunger and cold of millions of men, women and children, see how the race struggles under slavery and tyranny and war; go into details, analyze the causes of sorrow, see humanity all on its knees with wringing hands, crying with heartbreaking voices, Where is there help and hope? It will break your heart. Then place yourself by imagination into the world of comfort. See every good mother heart, analyze all the good you can find in this world, and if you don't find enough, go higher. Imagine the good and loving heavenly Father yearning to give of love, of light and life. See how this spirit of the universe opens its arms of love in a person like Jesus. Imagine a society of beings where love and sympathy reign supreme and let the singer become the mediator between this source of comfort and the sorrowing world. Every person in the audience knows something of sorrow and needs comforting. Thus will the artist begin to do justice to the recitative and arias, Comfort Ye My People, Saith Your God, and Every Valley Shall Be Exalted and Every Hill Made Low.

More imagination, more intelligence, besides a good voice, is the real need of the vocal art.

What Critics Should Be, but Aren't

Lewiston, Me.

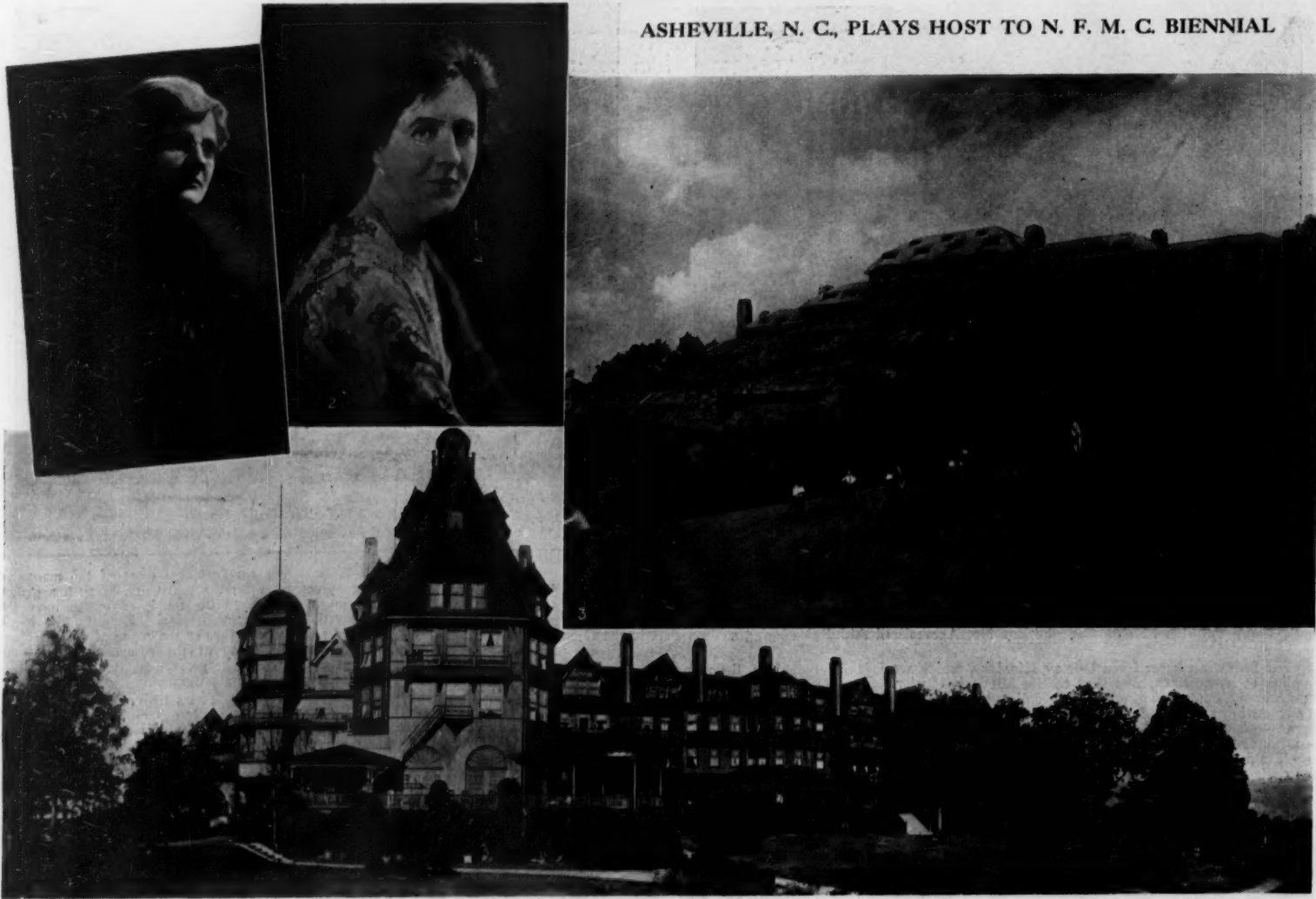
To the MUSICAL COURIER:

I am often reminded by the printed outbursts against the critics of what Huneker wrote: "Everyone criticizes. Never forget that fact. The only difference between your criticism and mine is that I am paid for mine. That doesn't necessarily make it better. But the statement is well to keep in mind. If you disagree with me you are only criticizing my criticism. By the same token I may challenge yours."

Of course one might think that a critic would be a person who, as Webster says, expresses a reasoned opinion on any subject involving judgment of its worth, beauty, etc., and others think him a caviling carping person, born with

(Continued on page 16)

ASHEVILLE, N. C., PLAYS HOST TO N. F. M. C. BIENNIAL



(1) Mrs. John F. Lyons, reelected national president of the Federation, and founder and president of the Harmony Club of Fort Worth, Tex. (Eighteen years ago she was corresponding secretary of the N. F. M. C. for two terms. Mrs. Lyons presided over the thirteenth biennial at Asheville from June 9 to 16.) (Photo © George Maillard Kessler.) (2) Nan Bagby Stephens, president of the South Atlantic District and official hostess to the biennial. (Photo © Underwood & Underwood.) (3) Grove Park Inn, headquarters of the National Board during the biennial. (4) Battery Park Hotel, headquarters of the N. F. M. C. biennial at Asheville, N. C., which is a historic structure in which every president of the United States has been entertained with the exception of the present Executive.

N. F. OF M. C. BIENNIAL

(Continued from page 5)

of the Music Club to Its Community. Frederick Wodell spoke on Music for the People. Otto Meissner, president of the National Music Supervisors' Association, presented a paper on the Coordination of Civic Music Forces. The paper presented by Mrs. George H. Wilson, on Opera in America, was of vital interest in connection with the Federation's activities in behalf of establishing a school of American opera. Mrs. W. B. Nickels of Kansas City read a paper on the music settlement work of the Federation.

The standard of musical performance for a biennial has never been higher than that of the thirteenth convention. Outstanding among these events were the orchestral programs given under the direction of Henry Hadley. They were all-American programs and marked a milestone in American musical history. Charming from every viewpoint was the collaboration of this masterly conductor and members of the New York Philharmonic Orchestra.

PAN IN AMERICA.

The climax of the week's musical offerings was the premier production of the prize winning dance-drama, Pan

in America, with the composer, Carl Venth, at the conductor's desk. The production was magnificent for its splendor in costumes and lighting effects, and colossal in orchestral conception. This production was the focal event of biennial week. It was staged by Jack Webster Harkrider, the noted pageant master of the Pacific Coast. Crosby Adams directed the chorus.

The role of Pan was sung by William Clegg Monroe, tenor-baritone of North Carolina. Other artists were Marie Tiffany, of the Metropolitan Opera; Marjorie Maxwell, of the Chicago Opera; Sigmund Spaeth, Ray Virden, and members of the Philadelphia Matinee Music Club chorus.

The theme of the lyric drama, Pan in America, unfolds as an allegorical spectacle which depicts the triumph of music through a comprehensive period of history beginning with the Roman deities and coming down to modern times in American life. The setting for the pageant was simple but highly effective.

MATINEE MUSIC CLUB CHORUS OF PHILADELPHIA.

For sheer beauty of music no performance during the biennial equalled the performance of the Matinee Music Club Chorus of Philadelphia. The chorus of seventy women's voices, under the direction of Helen Pulaski Innes, and the Matinee Music Club Harp Ensemble, under the leadership of Dorothy Johnstone Basler, joined in a program of rare artistic merit. Elizabeth Hood Latta was assisting artist. She sang the obligato solo part in Schubert's Ave Maria in a most gratifying style. Princess Watawasso was the soloist with the club in the presentation of the cantata of Clarence K. Bawden, River of Stars, a legend of Niagara. In this number the singers rose to their greatest height, in finish and expressive delivery. The piano part as played by the composer made ample amends for the lack of an orchestra.

FRANCIS MACMILLEN PERFORMS BLATCHFORD PRIZE WORK.

A notable performance of Chamber Music was given by Francis Macmillen, violinist, accompanied by Carolyn Beebe, who was hailed as "the greatest authority in the world on chamber music." Mr. Macmillen rendered for the first time in concert the composition that won the Helen Wheeler Blatchford prize, a sonata for violin and piano by Joseph McGrath, of Syracuse, N. Y.

A special concert for children was held in which Edgar Stillman Kelly conducted three of his own works, the prelude to Act III of his Aztec Opera, Azora; the intermezzo from Cleopatra's Night, and the Dance of the Desert Girl, also from this work. G. R.

LATE N. F. OF M. C. BIENNIAL NEWS

Just as this issue of the Musical Courier goes to press, a telegram, received from our Asheville, N. C., correspondent, states: "Portland, Oregon, to have fourteenth biennial. Mrs. J. F. Lyons re-elected president of Federation, receiving overwhelming ovation on appearance at matinee this afternoon (June 16); vice-president, Mrs. F. E. Clark, Pennsylvania; third vice-president, Nan Stephens of Georgia; recording secretary, Mrs. J. A. Jardine, North Dakota; corresponding secretary, Mrs. Blankenship, of Texas; treasurer, Mrs. J. H. Stapleton, Wisconsin."

The wire reads further: "Forum Junior Clubs held; piano selections by Elizabeth Morgan, president Miniature Music Club, Atlanta, six years old and youngest president in the world. Ovation for Henry Hadley at closing concert. Irene Berge received prize for best composition of American Chamber Music from Mrs. F. A. Seiberling, patron of Federation and donor of prize. Address made by Gutzum Borglum, sculptor, on Correlation of the Arts, one of the climaxes of convention. Movement launched by Elizabeth Hood Latta, president of Philadelphia Matinee Musical Club, for State festival of month of American Opera in Asheville's new auditorium, to be completed in 1925. John Powell played own compositions at closing concert."

A later telegram, sent June 18, reads: "Scenic tract for vast amphitheater has been tendered by Asheville capitalists for production of Pauline MacArthur's Apocalypse, 1924. Asheville American Bayreuth. Most colossal art undertaking ever attempted in America."

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(Twenty-fifth and Concluding Installment)

(This series of articles was begun in the issue of January 4)

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Conclusion

Tuba. A keyed instrument like a big cornet and capable of doing nearly all that a cornet can do. But all rapid passages, except when covered, all trills and tremolos, sound grotesque on it. The only way to write for it is as a simple, sustained bass, or bass melody doubled with other instruments. It has no mute. Long notes cannot be sustained fortissimo.

Saxophones. These are metal clarinets and all that was said of the clarinets applies to them. There are two or three in popular orchestras; none in symphony orchestras. Notation as follows:

- E flat soprano: Write a minor third below actual sound.
- C soprano: Write actual sound.
- B flat soprano: Write whole tone above actual sound.
- E flat alto: Write major sixth above actual sound.
- C melody (tenor): Write octave above actual sound.
- B flat tenor: Write major ninth above actual sound.
- E flat baritone: Write an octave and a sixth above actual sound.
- B flat bass: Write two octaves and one note above actual sound.

Piano. Only found in popular orchestras. Write part always full, including bass, accompaniment and melody, and cue in essential counterpoints.

Celesta. A keyboard instrument played like a piano. Sounds an octave higher than written note. A thin, tinkling, staccato tone. Only very rarely useful, for special effects in special places.

Kettle Drums (Timpani). Each drum plays only a fifth: the lower drum from F to C, the upper drum from B flat to F. If there are three drums there will be generally two low and one high; if four drums, two of each. Kettle drums are generally found only in symphony orchestras but are gradually getting into our American popular orchestras. Mode of playing: 1. Ordinary single stroke or roll. 2. Near rim giving a shorter tone. 3. With soft or hard sticks. 4. With snare drum sticks. 5. Muffled. Allow plenty of time for the drummer to get his drums tuned if there is a change of tuning during the music. As the drums may play any note of the harmony, frequent changes should not be necessary.

Bells. No section of the orchestra is more in need of development and standardization. In small orchestras the bells usually consist of nothing more than a row of strips of metal tuned to a scale and laid flat so as to be conveniently struck with two wooden, leather or metal hammers. This makes a very high, short, staccato note, and, while often effective, just as the triangle is effective, ought not to be called bells.

Other orchestras have suspended metal pipes playing two octaves from G to G. These are more like bells, but have a thin, harsh tone. By far the best of all are bells with resonators (Marimba Bells) such as are used by Puccini in *Madame Butterfly*. This is really the instrument described above with the addition of sound-boxes under each note. Everyone familiar with *Madame Butterfly* will recall their exquisite effect. Their use is common on the American vaudeville stage, but call for them in an orchestra piece and you will get some harsh substitute. Therefore the arranger is advised not to write bells into his score except for the purpose of brightening and lightening the color, like the triangle. They may be written: 1. For single notes. 2. Tremolo. 3. Glissando. 4. With soft or metal hammers.

Bass Drum. 1. Single stroke. 2. Tremolo. 3. Muffled. 4. With cymbal attached, played with foot pedal.

Snare Drum. 1. Single stroke. 2. Tremolo. 3. Muffled. 4. On rim.

Tambourine. Triangle. 1. Single stroke. 2. Tremolo

Cymbal or Cymbals. 1. One cymbal, suspended, single stroke or tremolo with soft, hard or metal sticks. 2. Two cymbals struck together staccato or "open," which means that they are allowed to vibrate. 3. The edges of the two cymbals may be rattled together like a tremolo, but this is difficult, generally uneven, and not effective. Make tremolos on single, suspended cymbal.

Gong. 1. Single stroke. 2. Tremolo.

In the following table the tuning of the stringed instruments is first given, then the general compass. In the transposing instruments, the large notes indicate the written compass, the small notes show the actual sounds which these written notes will produce. In the case of instruments which sound an octave higher or lower than written, like the piccolo or bass violin, the 8va. sign is used to indicate this. (Ex. 64.)

Ex. 64

The musical notation for Ex. 64 is arranged in several systems. The first system includes Violin, Viola, Cello, and Bass. The second system includes Piccolo (8va), Flute, Oboe, and English Horn. The third system includes Clarinet in Eb, Clar. in Bb, Clar. in A, and Bass Clarinet. The fourth system includes Bassoon (Fagott), Double Bassoon, Trumpet in F, and Trumpet in Bb or Cornet. The fifth system includes Trumpet in A or Cornet and Horn in F. The sixth system includes Tenor Trombone and Bass Trombone, each with a compass and positions 1 through 7. The seventh system is for SAXOPHONES, including Tuba, Eb Soprano, C Soprano, Bb Soprano, Eb Alto, C Melody (Tenor), Bb Tenor, Eb Baritone, and Bb Bass. The eighth system includes Harp, Kettle Drums, Banjo, Bells (8va), and Xylophone. The notation uses various clefs, key signatures, and dynamic markings like '8va' and '8va'.

THE END.

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After Paris, Barcelona and Monte Carlo LONDON IS CAPTURED

BY

CHARLES HACKETT



Photo by Campbell Studios.

London Daily Telegraph
May 26, 1923

"LA BOHEME."

Mimi	Maggie Teyte
Musetta	Doris Lemon
Rodolfo	Charles Hackett
Marcel	William Michael
Benoit	Sydney Russell
Colline	William Anderson
Schunard	Frederic Collier
Alcindoro	Sydney Russell
Parpignol	Sepp Jones
Gendarme	Leon Russell

Conductor—Percy Pitt.

There was an aroma of olden days on Thursday when "La Bohème" was admirably given, with Miss Maggie Teyte as Mimi and Mr. Charles Hackett as Rodolfo, and the remainder of the cast as before. No Mimi can realise the ideal representative of Mimi more charmingly than Miss Teyte, either in appearance or voice and style, and Mr. Charles Hackett was one of the outstanding Rodolfos of his time. His voice is magnificent in timbre, of the Caruso type indeed; it is used with consummate ease, his mezzo voce being of especially lovely quality, and he was altogether most convincing. In point of fact, the enormous audience for once forgot itself in its enthusiasm, and compelled Mr. Hackett to bow some half-dozen times at the close of the Poet's Song in the first act. It was a generous gift of Mr. Hackett to help so substantially the good cause of opera in English, albeit he himself sang in purest Italian. Mr. Percy Pitt conducted, but quite plainly had had too short a rehearsal with a singer of such strong and independent views as Mr. Hackett, and in many places during the evening there were ragged orchestral ends that should not have been there.

The London Star
May 25, 1923

A WONDER TENOR AT COVENT GARDEN.

Applause In The Middle Of An Act.

The British National Opera Company has struck oil with Mr. Charles Hackett, who made his first operatic appearance in this country in "La Bohème" at Covent Garden last night.

House Full.

The interest aroused by the announcement of his debut was shown by the fact that there was not an empty seat in any part of the house.

When he had finished the Poet's Song the applause could not be suppressed, in spite of the tradition which forbids such things.

Fine Phrasing.

The tribute was well deserved. Mr. Hackett has a superb voice, and he can soothe as gently as any dove, or fill the house without any apparent effort. He phrases with great finesse.

There were perhaps signs of over-deliberation yesterday, but he was nervous—and he was a little disconcerted once or twice by hearing the English version, with which he is unfamiliar. He himself sang in Italian, for he has not sung it in any other language during his longish career.

Not a One-Part Man.

For one other thing he deserves unstinted enthusiastic praise, and that is the model clearness of his diction. Every word is audible when he sings.

We shall be glad to hear him in other parts. He is said to be equally good in heroic rôles.

With Miss Maggie Teyte as a delightfully artistic and natural Mimi, Miss Doris Lemon as Musetta, and Mr. Michael as Marcel, the quartet in the third act was notable. The whole performance, under Mr. Pitt, went remarkably well.

CRESCENDO.

London Daily Express
May 25, 1923

BEST TENOR SINCE CARUSO?

TRIUMPH OF CHARLES HACKETT.

Charles Hackett, an American tenor from the Metropolitan Opera House, New York, won a regular triumph last night at Covent Garden, where he sang the part of Rodolfo in "La Bohème."



Charles Hackett.

He sang in Italian to the English of the other members of the cast and was thus somewhat handicapped, especially in the ensemble of the second act, but in the first and third acts his voice showed to the best possible advantage and roused the audience to such enthusiasm that they burst into applause in the middle of the music—a proceeding frowned upon by the more austere patrons of the British National Opera Company but entirely compatible with the orthodox traditions of Italian Opera.

DICTION.

Readers of the "Daily Express" may remember that attention was drawn in these columns to the superlative excellence of Mr. Hackett's voice when he sang at the Albert Hall a few weeks ago. He more than justified last night all that was then said of him. The only question is whether he is or is not the best tenor that has been heard at Covent Garden since Caruso.

His Italian diction is marvellous—far better than that of most Italian singers—and his mezzo-voce singing is, perhaps, even better than the splendid effects that he obtains with his top notes. It was delightful to hear once again the velvety quality of a perfect voice, perfectly produced, and perfectly trained.

The whole performance was very good, Maggie Teyte as Mimi and William Michael as Marcello particularly distinguishing themselves. The house was packed with a brilliant audience.

F. T.

London Daily News
May 25, 1923

THE AMERICAN CARUSO.

Triumph at Covent Garden.

TENOR INTERRUPTED BY APPLAUSE.

The Covent Garden audience last night broke the eleventh commandment of the opera-goer's decalogue and interrupted the action by tumultuous applause. It was after Mr. Hackett, the new American tenor, had sung the Poet's Song in the first act of "La Bohème," that the dreadful deed was done.

A still better proof of his success was that during the first interval many people went to the box office and wanted seats for his second appearance.

It is all very well to denounce the Star system, but it has its roots deep down in human nature, much as we may regret it.

Mr. Hackett, who has many triumphs to his credit at the Metropolitan Opera House, New York, and has been called the American Caruso, is certainly a singer of the very highest rank, worthy to be compared with the great artists who used to come to Covent Garden before the war.

He has a voice of beautiful quality. It is so Italian in character that one is surprised that he should be an American. He sings with rare ease, and can fill the house without any apparent effort. He phrases with unusual delicacy, and one great merit is the exceptional clearness of his diction.

ITALIAN AND ENGLISH.

He sang in Italian and the rest of the company in English, and the English version is unfamiliar to him. This added to the nervousness inseparable from such an occasion, even in an artist of such wide experience. To this probably was due the occasional over-elaboration of the phrasing.

As already said, he made a great success in the first act, and his singing of the duet with Marcel in the third act and in the scene with Mimi which follows deepened the impression he had made. One looks forward with exceptional interest to his appearance in other parts.

Miss Maggie Teyte was, as usual, an altogether charming Mimi, and the rest of the cast was very good. Mr. Percy Pitt conducted. There was not a vacant corner in the house.

A. K.

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THE SCIENTIFIC COMBINING OF MANY "METHODS" IS THE ONLY RIGHT METHOD FOR SINGERS, IN FLORENCE HARRISON'S OPINION

Florence Harrison, whose principles of voice correction and development are the result of long and painstaking study, holds the opinion that "if singers and students of singing would only keep before them the fact that a human voice is the perfect scientifically constructed sound organ and the most finely adjusted instrument conceivable there would be less wasted talk of 'methods' and more thought of investigation, investigation into the principles that operate the voice and toward an exact knowledge of increasing and improving its potentialities.

"There are," says Miss Harrison, "as many types of voices as there are noses, and it is rather incongruous to expect any two sets of vocal organs to respond with full benefit to one fixed method of treatment, and yet that is practically the basis upon which countless voices have been developed. Of course the God-given ones that nothing could ruin come through safely. The others we all know about; how many millions can never be calculated. They are the victims of method—and one of a score of rigidly followed systems of training that ignore, for the most part, individuality and person peculiarities.

"No teacher of voice should assert that there is not some good in every 'method' of vocal study. Each system embodies some sound fact, physiological or scientific, but the damaging feature lies in carrying it to absurd extremes, sacrificing almost everything for the sake of one idea. In any exact science, and right singing is precisely that, no single natural law can be overlooked or slighted; and in singing we come face to face with several of nature's fundamentals in the production of nothing more complicated than

the production of one correct tone. To understand the necessary adjustments of muscles and to gain control of the intricacies of the vocal organ means nothing quite so much as full appreciation of the several laws of sound and acoustics. The 'how and why' of singing cannot be successfully avoided by a singer any more than the multiplication table can be disregarded by a mathematician. To say that he or she 'knows how to sing' is not to be lightly uttered, for very few do know. A rarely small number know instinctively and some few have the 'feel' of certain perfectly formed tones, but the huge majority needs discriminating guidance into and through the definite principles of speech and song. And such teaching is not possible in a one-sided 'method.' There are too many vital, scientific points to be covered to permit of it, and also there are the innumerable individual temperaments, types and degrees of vocal equipment to be thoughtfully studied and considered. No two singers can be reached in quite the same way even granted their weaknesses and faults are identical. There is nothing startling in such a statement, but there is something particularly startling in the fact that so few voice students ever get individual attention designed to meet their special cases—their personalities and their natural abilities. It is for this very reason that most singers, only after several years of professional work, begin to learn of the possibilities lying within their voices and come to discover qualities that have long remained hidden or have been deemed naturally impossible to their own particular abilities."

Pietro Yon Scores in Kansas City and Milwaukee

Pietro A. Yon, concert organist, composer and honorary organist at the Vatican, Rome, was heard in Kansas City, Mo., on May 17, and in Milwaukee on May 20.

In commenting upon Mr. Yon's work, the Kansas City Times of May 18, says: "Every year, for some time, the organ has 'come into its own' in Kansas City. The occasion has been each time when Pietro A. Yon played here, and a good sized audience braved the rain and pasty streets last night to be present at the 1923 function in the Grand Avenue Temple. They were more than repaid. . . . Yon's extraordinary ability at the console has not been better demonstrated here. As usual all obstructions were removed so that those interested in the study of his movements might have unobstructed view, and doubtless a great deal was learned. He is one of the musicians whose technic is so great, as not to be noticed at all by the average listener."

The Milwaukee Sentinel, of May 21, states: "The new organ of St. John's Cathedral, which the Cathedral owes to the memory of the late Patrick Cudahy, was formally dedicated Sunday night in a recital given by Pietro A. Yon of New York. The event drew a capacity audience, including many representatives of the local Catholic clergy.

"Mr. Yon introduced the audience to the modern Italian school of organ music as a means of demonstrating the resources of the instrument. His style is less restrained than that of French players we have heard, and both he and the Italian composers whose works he illustrated delight in temperamental and brilliant passages, with a predominance of bright tone color. . . . The charms of the echo organ came in for special attention in Ungerer's Frère Jacques and Mr. Yon's own Echo number. . . . But his most brilliant work was done in his First Concert Study and in Bach's A minor prelude and fugue. His command of the pedal was lively enough in the Bach selection, but this was only an inkling of his virtuosity as displayed in the concert study. The latter is a bravura feat that few organists would care to imitate, making tremendous demands on dexterity and physical endurance in the manuals as well as in the pedals. Mr. Yon is undoubtedly one of the most agile exponents of modern organ playing as the art has been revived and rejuvenated within recent times."

On May 16, Miss B. Hornaday gave a luncheon in honor of Pietro A. Yon, at which many prominent Kansas City personages were invited. Among those present were Miss B. Luderman, Arnold Volpe, H. Gorrell, C. Stalling, Mr. Vianni, P. Weaver, Mrs. M. H. Lampring and others.

Fiqué Students in Recital

The concert hall of the Fiqué Musical Institute, 128 De Kalb Avenue, Brooklyn, was filled to capacity by an interested audience on June 11, the occasion being the 156th musicale by students of the piano and vocal departments.

The program opened with Beethoven's Moonlight Sonata, intelligently played by Marion Diefenbach. This was followed by Carl Fiqué's Album Leaf and Scharwenka's Polish Dance, presented by Barbara Eckels, who made her debut on this occasion, reflecting credit upon herself as well as upon her teacher.

Carola Wiprecht played the ever-popular C sharp minor prelude by Rachmaninoff. Alice McLaughlin, soprano, was heard in a group comprising the aria from Barber of Seville (Rossini), My Garden in June (Livingston), Marznacht (Taubert) and Sanderson's Spring's Awakening. Her singing won sincere applause. Gertrude Grishman gave two numbers, Song Without Words in E, Mendelssohn, and Dussek's La Matinee, revealing in her work much technical proficiency. Variations on a theme from Bach's Christmas Oratorio, transcribed by Carl Fiqué, was intelligently presented by May Etts. Margaret Rubel, a sixteen-year-old mezzo-soprano, sang a group of three numbers—aria from Xerxes, Handel; Summer Rain, Willeby, and Summer Night, Thomas. Her work showed good foundation and gives promise for future development. A paraphrase by Carl Fiqué on Nessler's Trumpeter of Saekingen was effectively presented by Ruth Sattler. Weber's Invitation to the Dance was rendered by Florence M. Groves, who recently gave a successful recital in the concert hall of the Fiqué Institute.

Edith Stich, one of Mme. Fiqué's favorite pupils, sang a group containing Life, Curran; A Spirit Flower, Campbell-Tipton; Dawn, Curran, and John Prindle Scott's fascinating The Wind's in the South. As one closing number, Fledermaus Fantasy for two pianos, Strauss-Alberti, was brilliantly presented by Josephine Lipp and Carl Fiqué.

Preceding each number Mr. Fiqué spoke of the merits

and advancements made by the various performers. The piano students who appeared are from the class of Carl Fiqué, and the singers are pupils of Katherine Noack Fiqué. Piano accompaniments for the vocalists were artistically rendered by Mme. Fiqué.

Following the musical program refreshments were served.

Cleveland Institute Students in Interesting Program

An exhibition concert given by students of the Cleveland, Ohio, Institute of Music, was the concluding program of the season. This was the first occasion when the Institute, after two and one-half years, publicly presented a number of its pupils, thereby demonstrating comprehensively the work being done there, and something of the ideals and principles underlying the school.

Ernest Bloch, musical director of the Institute, stated that three programs of equal merit could have been given easily. A great deal of unusual talent was disclosed and one of the most interesting features of the recital was that all the students showed the development of personal qualities in their music, that is, that each one had a definite, individual offering to make.

The Institute Orchestra was particularly successful in a group of Swiss folk songs arranged for a string orchestra by Jean Binet, a member of the Institute faculty and of Bloch's composition class.

The interesting program follows: Trio in B flat major (Mozart), Margaret Sharp, Gertrude Englander, Herbert Offner (Ensemble class of Mr. De Gomez); Gavotte and Musette (old French), Eleanor Blum (age eight, studying six months; pupil of Miss Edwards); Birdling (Grieg), Harriet Carlsen, pupil of Miss Price; Gavotte (Gossac), Jacob Kaz, pupil of Miss Willian and Mr. De Ribapierre; Etudes in D minor and E minor (Heller), Mary Williams, pupil of Mrs. Korthue; Adagio from sonata in F major (Handel), Isabel Workman, pupil of Miss Willian; La Procession (Franck), Mrs. Arthur L. Quimby, pupil of Mrs. Willard and Mr. Silva; Sarabande from Suite in D minor (Bach), Carol Williams, pupil of Mrs. Korthue; Dolls' Serenade from The Children's Corner (Debussy), Lionel Nowak, pupil of Mr. Rubinstein; My Heart at Thy Sweet Voice (Saint-Saëns), Mrs. H. L. Starkey, pupil of Mrs. Willard; Suite of Popular Swiss Airs and Dances (Binet), Cleveland Institute Orchestra; Sonata for violin and piano in E minor (first movement) (Mozart), Jacob Kaz and Harriet Carlsen; Danse Villageoise (Boëly), Howard Baltimore, pupil of Miss Price; Polonaise, op. 2 (Schumann), Jennie Lieberman, pupil of Mr. Fryer; Gia il sole dal Gange (Scarlatti), Frank Gallar, pupil of Mr. Linscott; Sonata, op. 109—first movement (Beethoven), Theresa Hunter, pupil of Mr. Rubinstein; Lamento (Gabriel Marie), Margaret Sharp, pupil of Mr. De Gomez; L'insane parola (Verdi), Louise Langland, pupil of Mr. Linscott; Jardins sur la pluie (Debussy), Gertrude Englander, pupil of Mr. Rubinstein; Adagio from sonata, No. 1 (Bach), Eugene Adams, pupil of Mr. De Ribapierre; With thee the unsheltered moor I tread (Handel), Edna Strong Bowerfind, pupil of Mr. Silva; Nocturne (Chopin), Gussie Berkowitz, pupil of Mr. Fryer; Three Chorals (J. S. Bach), Chorus of the Institute. The accompanists were Harriet Carlsen, Gertrude Englander, Jean Martin and Leona Zottman-Streich. S. T.

Isadora Duncan's Political Beliefs Disavowed By Her Pupils

Because they believe the conduct of the dancer, Isadora Duncan, to have been undignified on her recent tour of America, during which she gave several objectionable performances and made speeches un-American in their content, her former pupils, Anna, Lisa and Margo Duncan, who are returning to America for a tour starting next November, have felt it necessary to protect their own interests by making a statement disavowing Isadora Duncan's political beliefs and making clear to the general public that they have no connection with her whatever.

F. C. Coppicus, of the Metropolitan Musical Bureau, with offices in Aeolian Hall, who has charge of booking the tour for the Duncan Dancers (as they are called), next season, states that he has been greatly handicapped in this work by the confusion made between the two attractions. Mr. Coppicus therefore releases for publication a letter from Paris just received by him, signed by the three girls, as follows:

We wish to state formally that there exists between Madame Isadora Duncan and ourselves no relationship whatsoever. We were her pupils until June 21, 1921, when she left for Russia. Her departure marked the end of our connection with her, and ever since we have been absolutely independent.

In 1920, while we were still her pupils, we legally adopted the name of Duncan with Madame Duncan's consent, obtaining a court order to that effect from the Supreme Court of New York.

We do not know precisely what Madame Duncan's political beliefs are, but we most emphatically deny any sympathy with the political beliefs attributed to her in numerous recent newspaper articles.

Yours very truly,

(Signed) ANNA DUNCAN,
LISA DUNCAN,
MARGO DUNCAN.

In commenting on the above letter, Mr. Coppicus said: "The Duncan Dancers toured America several seasons ago with the greatest possible success everywhere and no word of criticism was ever launched against their conduct or their art, and it is manifestly unfair that the careers of these young girls should be handicapped by the unfortunate publicity given their former teacher."

Bruno Huhn Teaching in Pasadena

Bruno Huhn left New York on June 16 for Pasadena, Cal., where he will teach until August 1. He will take with him one of his artist-pupils, Ollin Rogers, who is reported to be the best tenor in Petersburg, Va. June 28 Mr. Huhn will appear in concert in the grand ballroom of the Maryland Hotel in Pasadena with Mme. Burske, one of his pupils from Los Angeles.

Following Mr. Huhn's activities in Pasadena he will go to San Francisco to be the guest of Henry Hadley and the Bohemian Club at their annual High Jinks. The other composer guest from the East will be George Chadwick. From San Francisco, Mr. Huhn will go to Seattle, Portland, Vancouver and Winnipeg, returning to New York by August 30.

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Roselle Has Been Engaged as Guest Artist for All Leading Soprano Roles with the San Carlo Opera Company in New York, September-October, 1923.

Roselle Appeared in Public 52 Times During the Past Season and Scored 52 Triumphs.

Roselle Was the Only Soloist Engaged by the Minneapolis Symphony Orchestra for its Six Weeks Spring Tour.



ROSELLE

"Miss Roselle won her way straight to the hearts of all present. The enthusiastic applause, long, continued and of that spontaneity that is convincing, amply testified to that. Of exceedingly charming personality and graciousness of manner, possessor of an exquisite voice, she is indeed one of the best soloists it ever has been Butte's good fortune to enjoy. She has remarkable range, her lower tones are flute-like in purity, her middle register flawless and her higher vocalization delightfully clear and harmonious. Such singing is a real treat."—*The Butte Miner*—BUTTE.

"Anne Roselle has a very flexible and warm soprano voice, clear, limpid tones, excellent vocal production, unusually clear diction and a sympathetic insight into what she might be singing."—*The Denver Post*—DENVER—May 2nd, 1923.

"Anne Roselle, soprano, added to the triumph of the occasion by her splendid rendering of the 'Pace pace' aria from Verdi's 'Forza del Destino' and the Bird Song from 'I Pagliacci.' Here is a voice of great character and purity, and she encompassed her exacting numbers with gratifying finish and much interpretative intensity. A clamant reception resulted in two encores."—*The Vancouver Sun*—VANCOUVER—May 28th, 1923.

"Mme. Roselle unites charm of personality and beauty with a voice admirably suited to Mozart's crystal music. From the first the audience took the singer to its many hearts. She was recalled again and again and gave an encore which, too, was beautifully sung, and the singer made an attractive picture which counted in the deepening of the undoubted impression she had made on the house."—*The Sunday Oregonian*—PORTLAND—May 20th, 1923.

"She possesses a voice of rare beauty, crystal clear, limpid and bell-like in its delightful quality. Miss Roselle sings as though singing were the most beautiful thing she could offer a hungry world and she delights in pleasing. To hear her is an experience worth remembering. She is an artist different from others. Her smile is different—it is sincere and sweet and at once intriguing. Her audience loved her from the first."—*St. Joseph Gazette*—ST. JOSEPH—April 28th, 1923.

"Miss Roselle's voice is of lovely quality, fresh, musical and of great range. She throws herself unrestrictedly into her work and is convincing throughout on account of her absolute sincerity. She has besides a charming stage presence."—*Evening World-Herald*—OMAHA—April 26th, 1923.

"She was delightful in every way, in voice, manner of singing and stage presence. Her voice is of very beautiful quality with especial power and beauty in its high tones. She sings with clean-cut technic, with a surety that never fails her, and with convincing art in her interpretations."—*Evening Bee*—OMAHA—April 26th, 1923.

"Anne Roselle evinced a wealth of power, passion, art, and technic that placed her on the heights in the estimation of her hearers. She is essentially and intensely dramatic, but in addition to this she proved her lyric talents in an exquisite rendition."—*Salt Lake Tribune*—SALT LAKE—May 9th, 1923.

A FEW DATES STILL AVAILABLE—SEASON 1923-1924

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Lucy A. Goldsmith Receives Distinguished Guests

An interesting incident occurred in Aeolian Hall recently, when His Excellency, the Hon. Willem d'Artillac Brill, Minister Plenipotentiary from the Netherlands to Colombia and Venezuela, called with his wife and were received by Lucy A. Goldsmith, head of the Export Department.

Mme. d'Artillac Brill is originally from Argentina and probably would have made a very great name for herself with a musical career if she had not met and married the distinguished diplomat then accredited from the Netherlands to Argentina.

Lila Richelet, after becoming Mme. Brill, abandoned her ideas of a public musical career, but continued to sing for her own pleasure. She possesses a dramatic soprano voice of great beauty and power, so while she was in New York, The Aeolian Company arranged with the Radio Corporation of America to have her sing at one of its concerts, her voice being heard on a day when they hoped to reach the Olympic, which had just sailed from New York with several



LUCY A. GOLDSMITH

distinguished Dutch citizens aboard, who were looking forward to having Mme. Brill's voice reach them over the etheric waves.

Mme. Brill was astounded and delighted with the development in the musical industry permitting, as she exclaimed, such "magic witchcraft" as the Duo-Art Piano and Radio broadcasting.

International Composers' Guild Enlarges Advisory Committee

A cablegram sent from Italy by Alfredo Casella on June 5, to his colleagues of the technical board of the International Composers' Guild, informed them that Castelnuovo-Tedesco and Francesco Malipiero gladly accept appointment to the Advisory Committee of the Guild. This committee is now composed of Bela Bartok, Arthur Bliss, Ernest Bloch, Ferruccio Busoni, M. Castelnuovo-Tedesco, Acario Cotapos, Henry Cowell, Bernard van Dieren, Carl Engel, Eugene Goossens, Zoltan Kodaly, A. Walter Kramer, Charles Martin Loeffler, Arthur Lourie, Francesco Malipiero, Darius Milhaud, Maurice Ravel, Albert Roussel, Dane Rudhyar, Florent Schmitt, Erik Satie and Heinz Tiessen. The technical board of the Guild is composed of Edgar Varèse, chairman, Alfredo Casella, Carl Ruggles and Carlos Salzedo.

N. A. of O. Executives Meet

The June 13 meeting at headquarters of the executive committee, National Association of Organists, with President Noble, Mesdames Fox, Keator, Whittemore, Messrs. Macrum, Nevins, Sammond, Adams, Weston, Riesberg and Reginald L. McAll in the chair, covered much preliminary work ahead the coming Rochester convention, which begins August 27. The registration fee of \$1.00 at this convention covers admission to the events of the week, the official badge and program book. Balance in the treasury at date, \$1,539.72, and all debts paid. Mayor Van Zandt will deliver an address of welcome and Rush Rhees, president of Rochester University, will be represented; greetings will be given by four presidents of organists' societies; N. A. O. gold and enamel pins will be for sale at \$2.25 each; the badges will be particularly handsome, being of white metal on silk ribbon with gold lettering, and place for the wearer's name; 3,000 programs will be printed; all the musical and religious

papers of the United States will be furnished with detailed programs within a fortnight. The July executive committee meeting will be omitted, the program committee being authorized to continue the convention work, with F. W. Riesberg as acting treasurer.

La Forge-Berumen Summer School Concert

An interesting program was given on Friday evening, June 8, at Aeolian Hall, under the direction of Frank La Forge and Ernesto Berumen. Mathilda Flinn was heard in Voi lo Sapete from Cavalleria Rusticana, and displayed a voice of beauty and warm dramatic temperament. She also sang a group of songs, including Extase, A Wayside Pool and Pan by Sara Newell, with the composer at the piano.

Arthur Kraft, always a great favorite, made a deep impression with his beautiful and finished art. He delighted the audience with Aubade, Lalo; Avril pose ses pieds lents, Paulin, and Celle que je prefere, Fourdrain.

Edna Bachman scored a success with her beautiful singing of an aria from La Forza del Destino, ably assisted by Merta Work. Miss Bachman possesses a lovely soprano voice, much dramatic temperament, and sings with good style.

Sara Newell, a young composer-pianist of pleasing personality, played the accompaniments of her own cleverly written songs, and later was heard in piano numbers by Chopin and Von Sternberg. Miss Newell displayed clearness of touch and a splendid sense of rhythm.

Irene Nicoll revealed a dark somber hued contralto voice, an organ of volume and power, in O Don Fatale from Don Carlos, and was enthusiastically received.

Erin Ballard and Kathryn Kerin gave pleasure as excellent accompanists.

John Richardson, a gifted young boy violinist of fifteen years, pupil of Auer, met with success playing two groups



including Gypsy Serenade, Valdez; Tambourin Chinois, Kreisler; romance from concerto, Wieniawski, and a Sarasate number.

These Friday evening concerts will continue through the summer. The next concert will be given on July 6, at 8:15 p. m., admission without charge.

Soloists Engaged for New York Symphony

Many important names have been added to the list of artists engaged for appearance next season with the New York Symphony Orchestra, in Carnegie Hall and Aeolian Hall. The complete roster is as follows: Harold Bauer, pianist; Pablo Casals, cellist; Samuel Dushkin, violinist; Florence Easton, soprano; Georges Enesco, violinist; Dusolina Giannini, soprano; Jascha Heifetz, violinist; Josef Hofmann, pianist; Paul Kochanski, violinist; Wanda Landowska, harpichordist; Mitja Nikisch, pianist; Sigrid Onegin, contralto; I. J. Paderewski, pianist; Fred Patton, baritone; Moriz Rosenthal, pianist; Albert Spalding, violinist; Reinhold Werrenrath, baritone, and Efreim Zimbalist, violinist.

Cornelia C. Hollister to Sing in Lenox

The music committee of the Lenox, Mass., Congregational Church has asked Cornelia C. Hollister, who is spending the summer in the Berkshires, to sing again during the summer season. This is the church where the Rev. Dr. Parkhurst preached before his call to New York City. It is planned to make the musical services especially beautiful this year.

Clara Deeks Combines Work and Play

Clara Deeks, the young lyric soprano, writes that she is having a delightful vacation in Paris, and is greatly benefiting by her studies there with Clement.

Roselle's Successes Gratifying to Her Teacher

The triumphs of Anne Roselle throughout the past season are most gratifying to William Thorner, the well known New York vocal instructor and teacher of Galli-Curci and Ponselle, with whom Miss Roselle has been working for



ANNE ROSELLE AND HER TEACHER.

The soprano is pictured above with her teacher, William Thorner, and the latter's little daughter, Rosalinde.

the past two years, during which time she has achieved such notable success.

The season just closed has been signalized by more than fifty appearances for Miss Roselle in concert, covering fifteen different States exclusive of several Canadian engagements. On her recent tour to the Pacific coast, without a single exception in every city visited the critics were unanimous in their praise of her voice and artistry.

Miss Roselle has been engaged as leading soprano for a number of guest performances with the San Carlo Opera Company during its fall season in New York, Boston and Philadelphia. Her summer months will be devoted to further work with Mr. Thorner in preparation for her concert and operatic engagements for the season of 1923-24.

Ethel Young Thompson's Pupils in Recital

According to the Cranford, N. J., Citizen of June 7: "the younger pupils of Ethel Young Thompson gave a very interesting and enjoyable musicale for their parents and friends at Mrs. Thompson's studio, on Saturday, June 2. All the pupils in the class have been trained entirely under the Perfield Method and their exercises in chord spelling and other work of that method was most interesting and demonstrated the broader foundation upon which this method is founded as compared with the older. Cornelia Van Blerck, one of Mrs. Thompson's advanced pupils, played for the class and Eleanor Legett, Burnley Carpenter and Lillian Freidlander served refreshments. The work of Huyler Lisk, who played the Mozart Fantasia, and Mary Lou Crane, who played Mendelssohn's Spinning Song, deserve special mention as does also the Military Marche by Schubert, arranged for two pianos, played by Mary Lou Crane and Susan Plummer. The two prizes given to this class by Mrs. Thompson for general excellence and progress through the year, were awarded to Huyler Lisk and Mary Lou Crane."

Roselle Takes Part in New York's Silver Jubilee

One of the special features of the music week celebration of New York's Silver Jubilee was the concert given by the Goldman Band in City Hall with Anne Roselle, soprano, as soloist. Miss Roselle scored a tremendous hit and enjoyed the further distinction of being the one artist of all those participating in the week's festivities to be invited to attend the Mayor's dinner which followed at the Waldorf-Astoria. The young artist has become a great favorite with the New York public, as is apparent from the many municipal affairs for which she is selected as the leading attraction. It will be remembered that Miss Roselle was selected to sing the title role in the special production of Aida at the Kingsbridge Armory last Armistice Day and was also recently chosen as the principal soloist for the concert in Brooklyn which opened the American Legion Drive and at which she was heard by over four thousand people.

Leeper Norfleet in Newark

Just why a former State tennis champion should have a news item in a musical paper is difficult to understand, until it appears that he is as handy with his cello as he is with his racket. Leeper Norfleet, cellist of the Norfleet Trio, recently filled an engagement at the Tivoli Theater ("Most beautiful east of Chicago," blurbs the press agent), Newark, N. J., and has been re-engaged for the entire week of June 11.

Young Mr. Norfleet modestly requests that any note of his music activities say that he does not wear his athletic medals while playing his favorite instrument. He does, however, extend a debt to any other musical artist who thinks he can win a tennis match from the former champion of Oklahoma.



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KHASE PIANO

THE FOURTEEN POINTS OF THE S.S. PRESIDENTE WILSON

By Mary Ellis Opdycke

The whole difficulty is in finding out exactly which were the fourteen points of interest on the good ship Presidente Wilson. For eighteen days did the stars of the Metropolitan Opera Company pace the decks on their voyage vacationwards. One could watch Rosina Galli, swathed in Spanish shawls, entertaining a few choice spirits with her mimicry of all the major sopranos in the cool of the evening. One could listen to Bamboschek playing through the piano score of L'Amico Fritz and Le Roi de Lahore while the Jovian figure of Gatti-Casazza sank into an arm-chair beside him, and De Luca hummed all the arias, baritone, tenoric and otherwise.

Moranzoni, in his little blue biretta, spent perhaps more time in solitary exercise than his colleagues, and sped anxiously off to Milan as soon as the gang-plank touched Trieste; but for the photographer's benefit he raised a magi-

and the only possible rival to the symphony harmony of necktie and handkerchief was the Scarpian knickerbocker



THE METROPOLITAN GOES HOME.

As usual, a number of the bright Metropolitan lights went to Europe in May on the same steamer, this year the Presidente Wilson. Here are some photographs made on board by the MUSICAL COURIER's special correspondent, Mary Ellis Opdycke, who also crossed on the same steamer. (1) Left to right: Villa, secretary to Mr. Gatti; Giuseppe de Luca, famous baritone; Giulio Gatti-Casazza, presiding genius of the Metropolitan; Roberto Moranzoni and Giuseppe Bamboschek, conductors, and William J. Guard, veteran journalist and Cerberus of the opera. (2) Captain Zar of the Presidente Wilson greeted by the Beau Brummel of opera, Antonio Scotti. (3) The de Luca family—left to right: Mrs., Mr. and Miss Wally.

sterial finger to show that his technic as conductor was not yet exhausted.

LE BEAU BRUMMEL.

Of course Scotti was the Beau Brummel of the ship. No one saw him till lunch, but an entire morning before the mirror would have been justified by the result. White flannels followed tweeds on the Mediterranean, piebald Oxfords succeeded immaculate buckskins from day to day,

and the slender golf stocking beneath it. No wonder that Good Captain Zar grasped his hand for the camera-man. Here he had an infallible barometer for the voyage, a perfect prophecy of each degree of the mercury by means of "what the well-dressed man will wear."

For the ship's mascot, page Ellen Dalossy, ready to curl up in any vacant steamer chair and brighten her neighbors with her gay turban and brighter smile.

the Metropolitan is like a high grade Sunday School. And everybody knows that one can't tell tales out of any school. But one thing may be as truly as it is safely said: whether in Africa, Greece, Jugo-Slavia or Italy, where the good Presidente Wilson touched, there was close harmony among the Metropolitan forces. From the fourteen points of interest was established more firmly than ever a musical League of Nations.



© Elsin, N. Y.

HELEN HOBSON

TRIUMPHS IN MEMPHIS, JERSEY CITY AND ATLANTIC CITY

"An Exquisitely Lyric Voice of Rarefied Quality"

Giuseppe De Luca elicited the most signal enthusiasm from his audience, which refused to permit his final retirement until he and Miss Helen Hobson, lyric soprano, had repeated their duet from Mozart's Don Giovanni, and this hearty accord only followed earlier encores of the singers when they appeared singly.

Miss Helen Hobson POSSESSES A SOPRANO VOICE OF REMARKABLE PURITY OF TONE and capable of fully sustaining the most difficult notes in compositions that are exacting.—*Atlantic City Press*.

Helen Hobson was good for eye and ear. Tall, handsome, of attractive manner, Miss Hobson provided an enjoyable part of the programme. HER SOPRANO IS OF A RAREFIED QUALITY, HIGH AND FINE AND PURE OF TONE, AN EXQUISITELY LYRIC VOICE. Roger's The Star, a lovely apostrophe; Cyril Scott's crooningly beautiful Lullaby; Carnevali's Song for You, rollicking and prosaic, and Curran's Life, comprised Miss Hobson's first group. It evidenced her predominantly lyric qualities, more suited to fine suppleness than to dramatics. The Verdi aria, Pace mio Dio, was more plaintive

in its appeal than tragic. More intense was the duet with Mr. Gigli which was given as the final encore.—*Commercial Appeal*, Memphis.

Helen Hobson, lyric soprano, has a DELIGHTFUL VOICE, BEAUTIFUL AND OF GREAT RANGE. She showed great ease in spanning the gap between the high and low tones, each tone whether high or low, being of equal beauty. Certain songs were particularly expressive, as for instance the Lullaby by Scott, in which the various inflections of her voice were clearly brought to the fore.—*Atlantic City Gazette*.

Miss Hobson has a FINE CLEAR AND WELL TRAINED VOICE. For the encore to close the evening, she sang a familiar duet from Cavalleria with Mr. Gigli. In this she did her best singing, so the duet was one of the star numbers on the programme.—*Jersey City Journal*.

Miss Helen Hobson, soprano, was a close favorite, WITH HER SUPERB SINGING. Mr. Gigli drew her out on stage by the hand after singing, O So Fai from Martha, and they sang a number from Cavalleria.—*Hudson Observer*.

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Letters from MUSICAL COURIER READERS

(Continued from page 7)

thumbs down, and with an inflated sense of his own ego. Sometimes "critics" have the term thrust upon them. Quite often they should be called merely reporters of things which have fallen to their lot. Not all news-sheets can afford to hire, as is the case with the New York sheets, experts in various subjects—and in music especially. It would seem that there is nothing on earth more painful than the report of some poor creature sent out to "do" a concert with no more idea what it is all about than the average person has of ancient Hebrew, where arpeggios and trills, passages in thirds and a coloratura soprano are all interchangeable terms. Not that all New York musical reviews seem to be done by even "students," when one reads mention of Calve as a "fairly well known singer," and in another sheet that her "low notes and her high ones were the best."

Sometimes one wonders if the size of the story and the laudatory attitude of the reviewer may not be somewhat influenced by the advertising department's rakeoff. And at other times, maybe the editor thinks it will add prestige to his paper to be known as a Phillistine, and the louder the critic growls the more of a critic he may be considered.

Poor human nature is very apt to be influenced by what others say—and sometimes musicians do not give fair and unbiased reports of the performances of other artists, even though they of all people should be most clannish and most loyal to each other. There is even less appreciation for the best in music than there is in art, for its appeal is through the auditory sense—and the appeal of pictures is through the eye.

Brownell says: "What criticism lacks and what will always be a limitation to its interest and power is the element of beauty, which it of necessity forgoes in its concentration upon truth, but it is only in criticism that the thought of the era becomes crystallized, articulate, coherently communicated."

One may ask here, "What is truth?" For it is certain that no amount of smart sayings or shallow snappings at artists will make a thing truth, neither will a column of molasses.

The one thing that all critics forget is to temper their reviews with the spirit of fairness; to remember that the artist is human and that the public should not be humbugged.

Yours very truly,

L. N. F.

An Enemy of Jazz

Salt Lake City, Utah.

To the MUSICAL COURIER:

Will you be good enough to publish the following, which I think is self explanatory?

The comments upon jazz Mr. Heifetz published in your paper are ridiculous, and prove, beyond any question of a doubt, that Mr. Heifetz is a hypocrite and that his support of jazz is either paid for by the conscienceless pretenders in music, or it is a sickly effort to gain favor with the gallery hounds, the great unwashed of the American theatres.

"Ye Gods how the great hath fallen." So the obscure child of "Darkest Russia" could not stand the light, the freedom and the success of a free country.

It is not the first time, however, that the American dollar has spoiled a spoilsable person.

His comments do not prove that jazz is good, or that it is even music (I claim it is obscene rot). They prove, though, that their author does not possess the qualities of real greatness.

"Of the abundance of the heart the mouth speaketh." Mr. Heifetz may be clever (so is a monkey) but he is not a true artist, nor is he loyal to the cause of real music.

Yours sincerely,

(Signed) L. P. CHRISTENSEN,
Salt Lake City, Utah.

P. S.—I have been a serious student of both music and dancing for fifty years.

[It saddens us to receive such a letter as this. We are sorry for the writer, for his attitude shows that the times have moved on and have left him behind. This is not a sneer or a jibe, but a real expression of sympathy. It may very well be that there are many modern up-to-date musicians who do not like jazz, but to call a man a hypocrite because he does, and to say that his statements are ridiculous, simply proves that the writer knows nothing about what is going on in the world of art. Has he ever heard of Stravinski's jazz compositions? Or those by Darius Milhaud? Or Emerson Whithorne? Or John Alden Carpenter? Or Professor Hill, of Harvard? Or Riesenfeld's classical

jazz? And how, may we ask, has he managed to read the MUSICAL COURIER orchestration articles, and the many other articles on jazz, on the American idiom, and the like, without discovering that jazz is an important matter and that those who approve of it are neither ridiculous nor hypocrites?—The Editor.]

Developing English Opera at Public Schools

To the MUSICAL COURIER:

It appears that students at the Wadleigh High School did not have the opera, *Tales of Hoffmann*, which was produced there by the Grand Opera Society, of New York, brought to their attention at the school. We went to see Dr. Rowe, the principal, especially to request that such an announcement be given, in order that those interested should know of the opportunity afforded by the production of the opera.

It was made clear that this was an educational feature, and Mr. Rowe's executive assistant promised to make an announcement throughout the day departments if we secured the permission of Mr. Gartlan, superintendent of music in the schools. We called at Mr. Gartlan's office and spoke with Mr. Donnelly, his assistant, who said that they had no objection; he gave me a letter to Dr. Rowe leaving it entirely to him.

We understood that this would be done. If the students did not hear of it, and no doubt the omission was an inadvertent one—it seems that an opportunity to help scholars musically was lost. We are sure that the cause of opera in English deserves all the help from our institutions of learning that can be given.

We realize that principals may be interested in the classroom as such only, but auditoriums are a part of every school building, and what is presented there is often of great

*"Miss Peterson's voice
was particularly happily
placed in the selections
that were of a lyric na-
ture. Musical perception
chiefly distinguishes this
singer's work."*

*The Oakland (Cal.) Tribune said the
above about May Peterson, soprano of
the Metropolitan Opera Company.*

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timely value, and of the largest importance in community life. Public characters meet the students, lectures give advanced thought, and other programs should enlarge the scope of education with entertainment and art cultivation, far beyond that possible in the classroom. Masters of education should welcome assistance from serious productions of music and drama, and above all opera in English, to vitalize and encourage the student to bring the parents and friends to school, and give an opportunity to singers to undertake extended roles and parts which can be done in no other way. Create more opportunities for opera in America, and we will have American operas take their place in the foremost rank with Italian, French and German.

Sincerely,

GRAND OPERA SOCIETY, OF NEW YORK.

(Signed) Augustus Post, Sec'y.

Recognition

To the MUSICAL COURIER:

At the request of one of your staff, I am writing my impression of the recent contest, under the auspices of the Society of American Musicians in Chicago, for young pianists, violinists and vocalists. As my pupil, Margaret Farr, won in the piano contest, I may be accused of taking an unusually happy view of the affair, but I made up my mind at the first that if Miss Farr did not win, I would be a good sport and still take the result of the able judges as the right one. It was said by our president, Howard Wells,

at the concert when the pianist, Miss Farr, and the vocalist, George G. Smith (pupil of E. Warren Howe), appeared with the Chicago Orchestra, under Frederick Stock, that there was no doubt that the decisions of the judges were wise. I do not take the result so much as a personal victory, but I feel it has been of great benefit to American teachers, for it has shown that we can take our rightful places with the best teachers from abroad—not but what I welcome the best instructors from Europe as my colleagues. I have shown this spirit of the Good Samaritan to all those I have known for the past twenty-five years, since I have been active in Chicago. But we want recognition where it is deserved, be they Americans or foreigners; in this way only can there be wholesome rivalry. One of our great musical managers spoke of the contest as one of the biggest things Chicago has ever put over, and it is the wish of the Orchestral Association that the Society of American Musicians arrange this as an annual event.

(Signed) WALTER SPRY.

Charles Hackett's London Successes

London, May 31.—The enormous success scored by Charles Hackett with the British National Opera Company during the present season at Covent Garden has raised in British musical circles the question as to the reason why this American tenor is not heard of late years in opera in America.

"The chief reason for our effort in giving opera in the vernacular is the hope that in this way we shall not only raise the standard of our country's musical taste, but also help our singers on the way to glory," said one of the principal promoters of the enterprise. We likewise intend to reserve for ourselves, within the limits of possibility, the future opportunity of enjoying the singing of our own stars. It seems that in America you are of a different opinion—you let us appropriate your great singers. Not that we complain, and we are certainly proud of an English-speaking tenor like Mr. Hackett who has achieved such a high degree both of artistry and celebrity."

Mr. Hackett will be heard in concerts in America for a few months only. His tour will commence about September 15 and will end on January 15. His time from then on is claimed by European opera houses and concert and operatic engagements in England. Australia is also clamoring for him. In a word, so large is the number of offers for his services from the various countries that Mr. Hackett has the choice of dates for several years to come.

Mr. Hackett's final appearances in London this season will take place on June 9 and 13 when he will be heard in *La Tosca*, and on June 15 when he will sing in *La Bohème* with Dame Nellie Melba.

S. J.

Perfield Teachers' Pupils Receive Certificates

The following pupils received certificates of promotion for musicianship work done with associate teachers of the Effa Ellis Perfield Music Teaching System: Anna M. Volz and Florence M. Volz, pupils of Ruth Carlmark, of Brooklyn and New York; Mollie Cooper, Roslyn Roth, William Roth and Zella Roth, pupils of Adele Southard, New York City; Olive M. Heuss, pupil of Mabel Fish, of Mt. Kisco, N. Y.; Angelina Di Giovanni, pupil of Kate Beacom, Brooklyn; Marie Fanelli, pupil of Mrs. A. B. Thompson, Bay Shore, L. I.

Each pupil answered over 300 questions, not one of which could be answered by "yes" or "no"; each required some constructive work along the line of reading, rhythm, harmony, scales, composition, history, and ear work. Ninety per cent. is required for these certificates.

More Engagements for Maier and Pattison

Guy Maier and Lee Pattison have been engaged for one of the two recitals given at the University of Chicago, under the auspices of the University Orchestral Association. They will appear there on March 4. They have also been engaged by Margaret Rice of Milwaukee for one of her Twilight Recitals on January 27. Other new engagements are with the Amateur Musical Club of Bloomington, Ill., on November 9; in Keokuk, Ia., on November 19; at the University of Iowa, in Iowa City, on December 10, and at the University of West Virginia, Morgantown, W. Va., on January 17.

Hutcheson Leaves for Vacation

Ernest Hutcheson has left New York for a few weeks' vacation in Sandwich, Mass., after which he will go to Chautauqua for the remainder of the summer.

Recent bookings for Mr. Hutcheson for next season are for the Musical Club of Richmond, Va.; the B Sharp Club of Utica, N. Y.; the Peabody Conservatory of Baltimore; the St. Cecilia Club of Grand Rapids, Mich.; the Fortnightly Club of Joplin, Mo., and the Ward-Belmont School of Nashville, Tenn.

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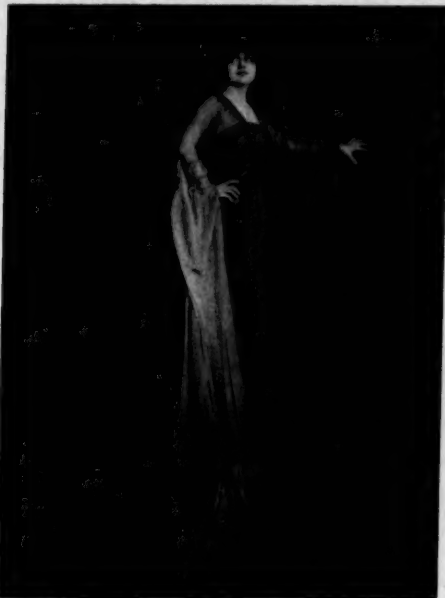
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Carmela Ponselle Gives Delightful Recital

Carmela Ponselle sails for Europe on July 31, and will sing in opera in London and Italy. She is also booked for a series of concerts. Miss Ponselle is very much interested in charity, and will give her services while in Italy at a concert for the Queen Helena Milk Fund.

Following Carmela Ponselle's recent appearance in Washington, D. C., the critic of the Evening Star wrote of her art in that daily:

Carmela Ponselle, sister of Rosa Ponselle, the leading dramatic soprano of the Metropolitan Opera House and herself popular in New York as a concert singer, gave a delightful recital before an appreciative audience at the Belasco Theater. Although this charming Italian singer is generally called a mezzo soprano, her contralto notes were so marvelously round and full that it would seem more appropriate to call her mezzo contralto. Miss Ponselle has excellent stage presence and fascinating personality. The first group of songs included Lieti Signori, Salute! Chi Vuol la Zingarella, Air Di Pollesina from Radi-mondo and Haydn's Mermaid's Song. This group alone offered her a



© Mishkin.

CARMELA PONSELLE

variety of opportunities to display all the technical skill, mastery of tone, color and natural beauty of voice. She sang the popular He Loves Me, He Loves Me Not as encore. The second group in English included Rachmaninoff's The Soldier's Bride, the Campbell-Tipton arrangement of The Crying of Water and two Silbert's songs, Lullaby and Wild Geese. Following this group came three encore numbers, including two specially requested songs that were among the most popular of all the songs in her program. They were The Top O' the Morning to You, Bizet's sparkling Habanera and Tosti's Good Bye. The atmosphere of the house was slightly damp after the latter song and grew increasingly so when, after her final group, Miss Ponselle sang Home, Sweet Home with a volume of rich tone and feeling. Her last scheduled number was O Don Fatale from Don Carlos and the final group of encores included Carry Me Back to Ole Virginny and O Sole Mio. Miss Ponselle was sympathetically accompanied at the piano by Stuart Ross, a young pianist of unusual ability.

Carmela Ponselle has been engaged for the open air performance of Aida which will be given at the Polo Grounds in New York on July 20 under the management of Maurice Frank.

Olga Steeb Opens Piano School

Olga Steeb, the concert pianist, has just announced the opening of the Olga Steeb Piano School for September 4 in Los Angeles, Cal., with a staff of twenty-six affiliated teachers, all advanced students of Miss Steeb's who have been teaching in their respective communities with marked success.

Olga Steeb's husband, Charle Edward Hubach, will take care of the business management, while she herself assumes the directorship of the new school and continues her concert work, which has grown to larger proportions for the last three or four seasons and has extended from coast to coast. Fannie Dillon, Los Angeles composer, whose works are being programmed by the leading pianists, i. e., Hofmann, Hughes, Paderewski, Olga Steeb and others, will head the department of theory and composition. The faculty and affiliated teachers include: Elizabeth Anderson, Pasadena; Josephine Arland, Pomona; Edith Bokenkraeger, Los Angeles; Louise Burton, Los Angeles; Aileen Chaudet, Hollywood; Delphia Comer, Long Beach; Elizabeth Copeland, Los Angeles; Margaret Crist, Los Angeles; Fannie Dillon, Los Angeles; Catherine Egan, Los Angeles; Lucille Fancher, Hollywood; Alice Frazier, Los Angeles; Bernice Hall, Long Beach; Clara Ingham, Monrovia; Florence Kelton, San Diego; Iris Kuhnle, Los Angeles; Loraine Lightcap, Santa Monica; Thirza Merriam, Los Angeles; Francis Nickerson, Los Angeles; Vernon Robinson, South Pasadena; Margaret Sharle, Claremont; Zefer Sparrow, Burbank; Carl Egon Steeb, Los Angeles; Lillian Steeb, Los Angeles; Olga Steeb, Los Angeles; Vera Van Loan, Redlands; Leona Westcott, San Diego, and Claude Williams, Los Angeles.

Gates Begins and Ends Season on "Main Line"

Philadelphia's aristocratic suburban section referred to as the "Main Line" has sponsored some notable concerts during the past season. Lucy Gates, the brilliant American coloratura, has been an especial favorite. Miss Gates began her season early in November by opening the series of subscription concerts given at the Green Hill Farms Hotel at Overbrook. She finished her season two weeks ago by giving a Mozart program in costume in conjunction with the Salzedo Harp Trio only ten miles from there at Bryn Mawr College. The concert was held out of doors in the beautiful Elizabethan cloister of the library and was largely attended by Main Line society, as well as the students and faculty of the college.

Novaes Postpones Sailing for Brazil

Guimar Novaes has been forced to postpone her sailing for Brazil to June 23, in order to finish her recording work

for the Victor Talking Machine Company. She has been busy also making new recordings for the Duo-Art, which include the Funeral March from the Chopin sonata, op. 35; Danse of the Gnomes, Liszt; the op. 9, No. 2, nocturne and the etudes, op. 10, No. 7, and op. 25, No. 1, Chopin.

Mme. Novaes will spend next season abroad, and will return to this country for the season 1924-25.

BALTIMORE MUSIC NOTES

Baltimore, Md., June 10.—Baltimore's outdoor grand opera season has opened auspiciously and one week's performances indicate success from every angle. The De Feo Grand Opera Company has completed the first week of a month's stay and Baltimoreans have responded finely, as the company so justly deserves. Impresario De Feo has augmented his regular organization with such well known singers as Heinrich Knot, Armand Tokatyan, Alfredo Gondalhi, Richard Bonelli, Edith De Lys, Pauline Cornelys, Alfred Diaz and others. The opening week's performances included Tosca, Traviata, Trovatore and Othello.

After the close of the De Feo season at Carlin's Park, De Wolf Hopper and his company will come for an unlimited stay in Gilbert and Sullivan operas.

William A. Albaugh, the local manager, has announced his attractions for next season. It reads like a veritable "Who's Who in Music."

Madame Paula Samova, considered the best of Professor Bibb's pupils at the Peabody Institute, has left to take up her residence in New York, where she will continue her studies next season.

E. D.

Cesar Thomson Fishing on the River Meuse

Cesar Thomson, the great master teacher of the violin, who is coming to the Ithaca Conservatory of Music in September, enjoys nothing better than a cruise in his sailboat on the River Meuse when he has leave of absence from his busy musical duties.

The accompanying picture shows Mr. Thomson with a friend on a holiday on the Meuse opposite the deserted village of Vise, the first town in Belgium destroyed by the Germans. In this once joyous community of 4,000 people not a living thing is there, not a house is standing, not a roof remains. The devastation, the destruction are absolute, the silence complete.

Cesar Thomson, in yachting cap and jeans, completely absorbed in the preparation for the day's fishing campaign, harmonizes well with the simplicity of the scene and carries one back in memory to the happy days when joyous families ate their goose dinners at the taverns and the youth of the village danced the Cramignon under the trees.

To speak of Thomson apart from his art would be to give the many touches of human interest that indicate the simplicity and greatness of a truly great man, a genius essentially simple and modest, the sign of true greatness, coupled with a genuine goodness of heart, a deep and profound sincerity, a superb intelligence, withal a great lover of the out-of-doors, a keen sportsman and brimming over with life and energy.

The same sincerity and vitality that mark his out-of-door pursuits in vacation time are revealed in his music. His



CESAR THOMSON,
and a friend, enjoying a holiday on the Meuse.

work is of thorough musicianship, brilliant and versatile. He was one of the first to revive the old Italian masters who were the founders of all that was to come after; to him do we owe a method which is, without doubt, one of the finest existing and which is now celebrated throughout the whole world. Such is the work of Cesar Thomson which he has carried on and still does with untiring, unflagging vigor, devotion and energy. A pure and disinterested servant in the great service of art. F. E. W.

Mary Wildermann Directs a Jubilee Program

Mary Wildermann, pianist and pedagogue, was recently honored by being selected to take entire charge of the musical program at Grand Central Palace on Wednesday, June 6, which was Staten Island Day at the New York City Silver Jubilee being held at the Grand Central Palace. Appearing on the program under her direction was Mrs. Frank Hankinson, one of the best known contraltos and teachers of Staten Island; Arthur Foley, a favorite tenor of the Island; Asta Mober, a gifted mezzo-soprano from Stockholm, Sweden, who revealed a voice of great beauty and richness; Anthony Pesci, an unusually fine tenor, and Helen Haydock, accompanist. A pupil of Miss Wildermann's, seven-year-old Mary Elizabeth Steele, appeared as a pianist and also commanded great admiration in her dance as a Dresden Doll. She was selected by Staten Island to represent the Child of the Island in the old-fashioned cottage depicting Staten Island as the home borough of the city.

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PRESS COMMENTS

Lowell Courier Citizen, Nov. 19, 1922.

The Miquelles have been heard in Lowell before . . . played with simplicity but got all the beauty out of it possible . . . broad orchestral accompaniment which Mme. Miquelle handled marvelously well on the piano. Her numbers for the piano were a delight! Mr. Miquelle's solos were given with so much musical warmth that he was recalled and added numbers . . . etc.

New Bedford, Jan. 12, 1923.

his sprightly bowing in an experience of unusual cello playing . . . the Chants Russes were admirably played by both . . . her Bach number when her fingering was a joy to watch, we found Mme. Miquelle most interesting. She was always in the mood and exquisite of nuance.

Newport News, Feb. 8, 1923.

It was a revelation in cello playing . . . Such sympathetic rich tones, such easy mastery of difficulties . . . brought great applause. Mme. Miquelle played delightfully . . . was also heard in piano solos, and her velvet touch never varying musical tone, clean-cut rapidity won strong applause . . . She is a fine player. . . etc., etc.

GOTHAM GOSSIP

SPIVAK PUPILS' RECITAL.

Twenty-three young pupils of Samuel Spivak appeared in recital at the Waldorf-Astoria Hotel, Saturday evening, June 9. The varied list of piano selections included numbers by Tchaikowsky, Grieg, Rameau, Dvorak, Schubert, Godard, Godowsky, Scharwenka, Brahms, Liszt, Chopin, Nevin and others. Those participating on the program were Estelle Schlenoff, Miriam H. Silverman, Roma Cohen, Louisa Abrams, Eva Isakowsky, Harriet Lerner, Nettie Kash, Edith Shapiro, Evelyn Breindel, Irma Ginsburg, Adele Essner, Bernard Perlman, Herman Biegel, Edna Adler, Labelle Neuirth, Ruth and Edna Friedman, Selma Tiger, Beatrice Feldman, Frances Rosenthal, Tillie Abramowitz, Ruth Abramowitz and Ruth Baskind. The pianists showed the result of careful training; they played everything from memory, clearly and accurately. Roma Cohen showed rhythmic feeling in an Italian Song by Tchaikowsky and Bernard Perlman played Phantoms (Metcalfe) with decision. Godowsky's *Alt Wien* was well rendered by Labelle Neuirth and Edna Friedman played Scharwenka's Polish Dance commendably. Miss Friedman displayed fluent and sure technique in a brilliant rendition of Liszt's second rhapsody. Frances Rosenthal put much expression into her playing of Nevin's Venetian Love Song. Chopin's Fantasia Impromptu and Bartlett's Grand Polka de Concert were admirably given by Tillie Abramowitz and Ruth Abramowitz respectively.

Pauline Spivak, soprano, accompanied by Mr. Spivak at the piano, sang a group of songs which pleased the audience very much. Josef G. Geiger lent variety to the program with his readings, which included a clever parody of his own on Boots, by Kipling, entitled *Ads*. Several of his pupils also gave pleasure with recitations: Charlotte Weissman, Dorothy Taylor and Omar Livergant, the latter an unusually talented child. The soloists received many huge bouquets and baskets of flowers.

HJALTESTED, AN USHER-LOS KAMP PUPIL.

Ethel Watson Usher and Virginia Los Kamp have a remarkable tenor named Einar Hjaltested, from Iceland, who is attracting attention. He made his debut May 4 before an audience of 4,000 in Jersey City, under the auspices of the Shriners of Hudson County, creating a sensation, and Miss Usher accompanied him. On May 13 he was acclaimed by a large audience at the Harris Theater, New York, at the Elks' benefit, and again proved himself a real artist.

Among their artist-pupils re-engaged in their church positions are La Grange Beattie, soprano, soloist at the Harlem-New York Presbyterian Church; May Gill, contralto, and Charles Weber, tenor, soloists of the same church; C. Ronald Greene, bass soloist at the Broadway Tabernacle; Charles Mertens, bass soloist, Evangelical Lutheran Church, Brooklyn; Noel Ludlow, bass soloist, Westfield, N. J., Congregational Church. T. Douglas Braden has recently been engaged as bass soloist of the Harlem-New York Presbyterian Church, New York.

Among pupils in Kingston, N. Y., Caroline Sager Rich, soprano, and Mildred Messinger, contralto, are re-engaged as soloists in St. James' Methodist Episcopal Church, and Helen Luter, soprano, and Greta Linkletter, contralto, have been re-engaged as soloists at Elmendorf Presbyterian Church, as well as Milton Schiebel, baritone soloist of the same church.

Miss La Grange Beattie made a successful appearance at the Masonic Temple with Kathryn Platt Gunn, violinist; Paulding de Nike, cellist; Henry Allan Price, reader, and Miss Usher, accompanist.

Among the artists giving radio recitals recently were May Gill, Charles Mertens and C. Ronald Green.

AMY GRANT TALKS TO YOUNG MUSICIANS' GUILD.

On invitation of Mrs. Julian Edwards, Amy Grant gave a talk before the Young Musicians' Guild at the May 31 evening, taking as her subject, *Twenty Years for a Career*. She said that one should settle down to the thought that it takes fifteen or twenty years to learn any art; give up trying to become famous in three years; spread the thought that perfection in art takes a long time, etc. She said that music is expressed feeling, that one should learn to know the great works, attend concerts seriously, listen and learn all the time, all of which is reproduced in detail in the June issue of the printed organ of this Guild. She is expected to give a recital of *Blue Bird* at the July gathering. Guild members are to go on a hike June 24.

MUSIC AT EMPLOYING PRINTERS' COMMENCEMENT.

Samuel Furedi, cellist, played solos at the annual commencement exercises of the school, New York Employing Printers' Association, Inc., Ernest F. Eilert president, at the Washington Irving High School, June 12, with such spirit and effectiveness that he had to add an encore, a gavotte by Popper. Other musical features included trios for violin, cello and piano, by Nevin, Moszkowski, Tchaikowsky and Pierné, played by Bessie Riesberg, Bull, S. Furedi, and F. W. Riesberg, as well as an opening organ solo by the latter. Four valedictories were given by Leland M. Gray, Val. J. Wolfe, Herbert O. Thielitz, and Albert O. Adams, and George W. Miller was introduced as the best all-round student, with an average of 99 per cent. W. S.

Carroll was chairman of the evening, and President Eilert delivered a much applauded address of welcome. Donors of prizes were Isaac H. Blanchard, A. B. King & Co., Inc., G. Frederick Kalkhoff, Clarence S. Nathan and (for the best all-around student) Ernest F. Eilert. The principal address of the evening was by Frederick W. Robinson, director of evening sessions, and dean, School of Business, City College, in which he said many fine and well deserved things of the printer and his art. He also announced future direct co-operation between City College and the Employing Printers' Association School. With the presentation of certificates to fifty-five graduates the evening closed.

BUSY RICHARD CROOKS.

June 12, Richard Crooks, tenor, sang at Norwalk, Conn., making nothing less than a sensation, for his ringing voice, splendid style and youthful ardor captured everybody. June 20 he sang at the Morris County Golf Club, Convent, N. J., and May 24 the Reading, Pa., Times, Eagle and Telegram-Herald all praised his magnificent voice, reserve force, dramatic qualities, exquisite quality, clean-cut diction, etc. Two January engagements already booked are re-engagements with the Blackstone Morning Musicals, Chicago; a Rochester, N. Y., re-engagement, and an appearance with the Chicago Apollo Club, February 25.

EUGENIO DI PIRANI, A COMPOSER, AUTHOR AND TEACHER.

Mr. Di Pirani, whose article, *Humoresque*, appeared in the last issue of the *MUSICAL COURIER*, has published many

in Paris. The elder Foersters look forward to greeting their old friend Xaver Scharwenka, who arrives in America about this time, en route to Chicago.

ARLINE THOMAS BROADCASTS VIA WEAF.

June 18, Arline Thomas, dramatic soprano, radioed a recital per WEAF, New York, singing, entirely in English, songs by Wood, Del Riego, Dunn, Spross, Rogers, D'Hardelot and Robison, with Lucille Blabe at the piano. Miss Thomas is a prominent member of the Southland Singers' Club and is a pupil of Mme. Dammann, founder and president.

FRANK STEWART ADAMS GIVES RECITAL AT PENNSYLVANIA CONVENTION.

The third convention, Pennsylvania State Council of the National Association of Organists (Dr. William A. Wolf, Lancaster, Pa., state president), took place June 12 in Philadelphia. Addresses, greetings, recitals (Maitland, Sykes, Fry, Mitchell, Banks, Crozier), organ and orchestra at the Stanley Theater, and a closing recital at St. Clement's Church, by Frank Stewart Adams, made up a full program.

R. E. JOHNSTON BLAMES THE RADIO

Says That Former Faithful Patrons Preferred to Stay Home and Listen to Wireless Music—or Play Poker

"Was the past season a poor one in the concert business?" asked a *MUSICAL COURIER* writer of R. E. Johnston, the New York manager.

"In my opinion it was," replied R. E. J.

"And do you know why it was poor?"

"I think I do," answered Mr. Johnston. "The blame must be laid on some new factor—it may be the radio. Certain it is that in many instances the radio supplies an excuse for not going out of one's way to attend a concert. While good music was hard to hear, people traveled miles to attend a concert. Suddenly, the radio made its debut and great artists were happy to give their services gratis, because it was a novelty and the publicity was desirable.

"However, as the radio became more and more common, the less great artists lent their talent. A poorer grade of performers substituted. But the radio habit was formed! Those who formerly went out of their way to hear a concert would say, 'Let us stay at home and "listen in."'" In many instances, this excuse was merely a conscience soother, for after a few minutes of music the suggestion was made, 'Let's play poker,' or perhaps, 'Let's go to the movies,' etc.

"The artist appearing in a nearby town wondered what had become of the hitherto faithful audience. The local manager became wary, and hesitated to give concerts. The results have been felt by every concert manager. Of course, the people of whom I have been speaking are not the majority of the class who term themselves 'ardent music lovers,' for were such the case the concert business would have been a complete failure. There are enough of them, though, to make their absence felt.

"Let it not be thought that I attribute conditions solely to the radio. There may be other factors. If there are others, I shall be very glad to know of them."

Harcum School Commencement Musicales

The commencement musicale at the Harcum School, at Bryn Mawr, Pa., was the highly gratifying result of the inspiring and painstaking work done by Mrs. Harcum. Four piano students were selected from the members of the ensemble class of Michel Penha (solo cellist of the Philadelphia Orchestra) to play concertos with a string quintet from the Philadelphia Orchestra. The effective Tchaikowsky concerto was performed with characteristic dash and rhythm by Isabelle Rudd, of Toledo, Ohio, who displayed a natural bravura style, splendid technical equipment and singular poise. The playing of Elizabeth Haynes from Washington, D. C., stood out notably for its rhythmic grace and variety of touch in the Grieg A minor concerto. The Concertstück of Schumann was intelligently given by Elizabeth Gilman, of Ontario, Cal., who showed a fine feeling for the melodic beauty of this composition. Helen Ganz, of Philadelphia, played the Mendelssohn G minor concerto with breadth of tone and conviction.

Other pianists whose fine work and talent gave splendid credit to the school were Louise Riley, Lucile Mehl and Duer Councill. Mary Elizabeth Broderick, harpist, who is a pupil of Dorothy Johnston-Baseler, showed much skill and finish in her playing. Special comment was made upon the fine quality of tone and technical facility possessed by Laura Teichgraber, Sarah Horner and Elizabeth Ulf, all of whom are students of Philip Warren Cooke, of Philadelphia, who has charge of the vocal department of the school.

The improvement prize was won by Elizabeth Haynes, who was graduated this year with distinction. After giving her public recital a committee of professional musicians voted that her artistic playing justified her return to the school next year to work for the artist's diploma. At the completion of this artist's course she will make a formal debut under the auspices of the school and will be given professional engagements to play throughout the country under the auspices of the Harcum Alumnae Association, which has strong branches in many States.

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musical works, books, and is known as teacher of many excellent pianists. Although of Italian birth, he had a thorough German course under the elder Kullak, Frederick Kiel in composition, etc. Mr. Di Pirani has gone to his cottage, State Line, Mass., for the summer.

BROUNOFF'S MARCH, HAPPINESS, MAKES HIT.

Platon Brounoff gave eleven concerts for the lecture bureau of the Board of Education, and among other numbers he played his latest march, *Happiness*, which was enthusiastically applauded. He is considering a proposition as to his national American opera, *Ramona*, to produce and tour the country with it, American soloists and chorus to be featured.

BRUNO REIBOLD, CONDUCTOR, IN AMERICA.

Bruno Reibold, conductor, formerly well known cellist, active in the musical life of Essen, Germany, has recently arrived in America and purposes locating in New York. He comes of a distinguished musical family, his father being the director of the Düsseldorf Tonkünstler Orchestra, and is highly recommended.

ELSA FOERSTER SINGS ELIZABETH.

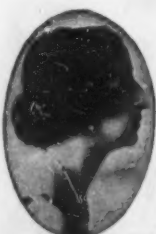
Elsa Foerster, whose parents live in Wood Ridge, N. J., unexpectedly won new honors as Elizabeth (Tannhäuser) in the City Opera of Düsseldorf May 20; she sang it without orchestral rehearsal and was complimented by all who heard her. She and her brother expect to spend the summer

FRANTZ PROSCHOWSKY

419 Fine Arts Building, Chicago

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:



GALLI-CURCI

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.

THE AMBASSADOR—NEW YORK

February 23, 1923.

SUMMER CLASS AT HIGHMOUNT (in the Catskills), New York, June, July, August, September

After October 1st in New York City, Address to Be Announced Later

EUGENE GOOSSENS COMING TO ROCHESTER

Both He and Vladimir Shavitch Have Been Engaged to Assist Albert Coates in the Development of the Rochester Philharmonic Orchestra—Sixteen Concerts to Be Given in the Eastman Theater During the Coming Season

Following the announcement of the appointment of Albert Coates to the post of director of the Rochester Philharmonic Orchestra, as related in last week's issue, Mr. Coates hurried back to England to take up important work. He will return in mid-winter to assume his duties. In the interim, Eugene Goossens and Vladimir Shavitch have also been engaged as conductors for the Rochester Philharmonic Orchestra. Goossens will come to America to take the orchestra in hand to prepare it for the strenuous season that has been scheduled. Both he and Shavitch will have important parts assisting Coates in the development of the Rochester Philharmonic Orchestra, which will give sixteen concerts at the Eastman Theater during the coming season. Mr. Goossens will conduct the first of these concerts, on the evening of October 17, and three afternoon concerts—October 24, October 31 and November 7. Three concerts have been assigned to Shavitch, afternoon performances on December 19 and January 9, and an evening concert on a date that is yet to be decided. The other concerts of the series will be conducted by Coates—three evening concerts, January 16, February 27 and April 9, and seven afternoon concerts January 23 and 30, February 6 and 20, and March 5, 19 and 26.

WHO GOOSSENS IS.

Eugene Goossens was born in 1893. He is a son of Eugene Goossens, former conductor of the Carl Rosa Opera Company, and his mother, herself a musician, was the daughter of Aynsley Cook, a noted operatic basso. A native Englishman, his activities have centered in that country, although the influences of Continental study are apparent in his creative work, particularly his compositions of the modern French school.

This may be due to the fact that he entered the Bruges Conservatoire at the age of ten, returning three years later to continue his studies at the Liverpool College of Music. A year later he won the Liverpool scholarship for violin at the Royal College of Music, where he studied composition with Sir Charles Stanford. He soon gained the degree of Associate, and also won the silver medal of the Worshipful Company of Musicians.

Goossens acquired practical orchestral experience as a violinist of the Queen's Hall Orchestra in London during the four years from 1911 to 1915, and it was during that period that he conducted for that body his first orchestral works. Sir Thomas Beecham then invited him to conduct during his opera season at the Shaftesbury Theater, and the brilliancy of his work established his position as one of the finest English conductors at an age at which most musicians are still pursuing their studies. Sir Henry J. Wood invited him to conduct his Eternal Rhythm at the Promenade Season of 1920 and two concerts at Queen's Hall during the following year which established him as a conductor of rank.

SHAVITCH'S CAREER.

Vladimir Shavitch, the other conductor, is scheduled to return to Rochester with his family to enter upon his new duties in August. He is an American born. He studied music in Germany under Leopold Godowsky, Ferruccio Busoni and Teresa Carreño, and composition and orchestration

under Hugo Kaun and Paul Kuon. He made his debut at the age of seventeen as a pianist.

He and Mrs. Shavitch—Tina Lerner, the pianist—established the Shavitch Conservatory of Music in Montevideo, still in existence, and while there Mr. Shavitch was engaged as conductor of the Montevideo Symphony Orchestra. In the fall of 1922 he went to Europe and his appearances as guest conductor with the Berlin, Leipzig, and Dresden Philharmonic orchestras and also with the Berlin Symphony, attracted remarkably favorable attention from the foremost German critics.

About the Fontainebleau School

When the Fontainebleau School of Music opens formally June 24, there will be 120 American musicians in attendance. This number represents the total capacity of the school and many applicants for admission had to be rejected owing to lack of space. These students come from about twenty-five different States of the Union, and, roughly speaking, will be divided as follows among the different departments: piano, sixty; voice, thirty; organ, violin, cello, harp and composition, between thirty and forty.

At the formal opening June 24, Ambassador Herrick and Dr. Walter Damrosch are expected to represent America, with Rudolph Ganz, Blair Fairchild and other American musicians of note present. France will be represented by the Minister of Fine Arts, Messrs. Widor and d'Ollone, directors of the school, and other celebrated French musicians.

June 27 there will be a formal reception for the Goodwill Delegation of American Women now in France, in the course of which Georges Hue will present a concert of his own compositions. For the month of July concerts by Messrs. d'Indy, Muratore, Louis Aubert and others have been arranged. These weekly concerts are a special feature of musical life at the school.

This season marks the opening of the Fontainebleau School of the Fine Arts, which will share the Palace with the School of Music. About eighty architects and painters will be in attendance at this school, making the total number of American students studying at Fontainebleau this summer about 200.

Hughes' Artist-Pupil Series Begins

Therese Koerner, talented young artist-pupil of Edwin Hughes, opened a series of individual recitals to be given weekly at the Hughes Studios during the summer class. A program of unusual interest included: Sonata, op. 42, Schubert; Jagdleid, Vogel als Prophet, Novellette No. 7, Schumann; berceuse, preludes in C, G and F major, impromptu in F sharp, Chopin; Gondoliera, Liszt; Chant Polonoise, Chopin-Liszt; Künstlerleben Waltz, Strauss-Schutt. Miss Koerner is a young pianist of attainment; she has artistic understanding, temperament and an efficient technique. The Schubert sonata was performed with clarity, power and distinction, and equally interesting were other numbers in view of a display of musical feeling and beautiful tone.



MARGERY MORRISON.

musical director and coach, who has just finished a nine months' tour with the Doree Operalogue, has sailed for Fontainebleau, France, where she will spend a few months, studying directing and repertory. She will spend September in London and returns to New York October 1.

Parish Williams Winning Success Abroad

Parish Williams, the American baritone, has been winning unusual success in recital abroad. February 12 he made his European debut in Berlin and scored a tremendous success for an initial appearance. February 26 he gave his first recital in Copenhagen and a second on April 7, receiving splendid press notices on each occasion. April 12 Mr. Williams was heard in his second Berlin recital, again arousing the enthusiasm of his audience and the critics. April 16 found him appearing with equal success in Dresden, and May 6 he sang in Munich and May 15 in Vienna.

Mr. Williams will return to Berlin in September for another concert. He has been engaged to sing in Milan and Florence in October, after which he goes to Paris, Monte Carlo and Nice, then to London, where he will give two recitals in December. The baritone plans to return to New York by Christmas and give a recital in the metropolis in January.

While abroad, Mr. Williams is singing with success songs by American composers, Rhea Silbert's *Yahrzeit* being especially favorably commented upon by the critics.



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NICOLO PAGANINI, A Biography, by Prod'homme.....Cloth Net \$1.25

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NEW YORK THURSDAY, JUNE 21, 1923 No. 2254

In a way critics continually commit musical sabotage.

Maennerchorers may come back if beers and light wines do.

Why do the musicians not form a sort of tonal Fascisti and give critics the castor oil treatment?

Open air grand opera at the Polo Grounds ought to be distinguished by striking hits and long runs.

A machine for measuring the mind has been invented and now let some of us musical ones beware.

If you must speculate, throw your money in the ocean and speculate whether the tide will wash it back or not.

Men in Paris are wearing lorgnettes at the Opera and elsewhere. Will rouge, lipsticks and earrings come next?

Music lessons, like coal, should become more expensive each winter. It is to be feared that music teachers are too tolerant of the public, which is a noble but profitable trait.

No lady of the musical profession has had any jewels stolen recently. However, the Ruhr rumpus and the coming Dempsey-Gibbons fight keep the newspaper front pages crowded.

Those accompanists who flourish their hands about on the piano and those piano soloists who undulate their wrists up and down when playing a melody remind one irresistibly of the persons who crook their little finger when drinking from a glass or a cup.

"What the world says about me doesn't worry me," declared Conrad, the Polish-English novelist, when he arrived here recently. Just imagine a visiting opera singer saying such a thing. By the way, Conrad credited the late J. G. Huneker with having discovered him to the American public, which that critic did in a series of essays first published in the MUSICAL COURIER.

Maestro Bodanzky, who controls the destinies and programs of The Friends of Music, is preparing some rare and novel treats for New Yorkers next winter. Harold Bauer will play the Emperor concerto, by a little-known composer named Beethoven; Ossip Gabrilowitsch will play a concerto in A minor, by an infant prodigy recently discovered, whose name is Wolfgang Amadeus Mozart; while Bronislaw

Huberman will treat the public to the famous violin concerto by that immortal master of masters, Hermann Goetz. (Now is the time to subscribe!)

If you have gleaned your only knowledge of Goethe's Faust from Gounod's work by the same name, then read the poet-philosopher's grandiose drama and see how a work of genius was butchered to make an operatic holiday.

It was a neat slip of the pen that made us say last week that Leipsic has just been celebrating the 200th anniversary of the death of Johann Sebastian Bach. What it did celebrate was the coming of the second century since he began the work in that city which won him immortality. Bach began his work in Leipsic in 1723, and lived there in glory and honor until July 28, 1750, the date of his death.

If you want to know what was the matter with the concert business last season, read what R. E. Johnston, a manager of truly wide and long experience, has to say about it in another column of this issue. Mr. Johnston is inclined to place the blame upon the radio. His explanation is at least novel and ingenious and can be accepted as accounting for a great deal. Has anyone anything more plausible to offer?

Composers are supposed to put their experiences into their music. To judge by some of the scores of American composers they must have gained most of their experiences at Baptist meetings, Christian Endeavor revivals, Methodist strawberry orgies, playing lotto, charades, and button-button, and on walks with their grandparents and botany excursions with school teachers.

The World condenses itself on its front page every morning. And what do you think the leading line in Foreign Affairs was last Thursday? The troubles of President Li Yuan Hung? The disturbances in Bulgaria? The German mark at 100,000 to the dollar? Oh, no, nothing so trifling as any of these. Here was what headed the foreign news: "Jascha Heifetz offered \$6.37 wage to play in Paris restaurant." The editor is a student of human nature.

The series of articles by Lily Strickland-Anderson on music in India, which were recently published in the MUSICAL COURIER, aroused great interest. The writer is a pioneer in a new and almost unlimited field, and her researches resulted in her being made a member of the India Research Society just before she left to return here, where she will spend the summer. Our readers will be glad to know that a second series on Indian music from her pen will be published during the coming fall.

Felix Weingartner celebrated his sixtieth anniversary on June 2, and has been celebrating ever since by keeping extremely busy. His come-back to London, where he received a tremendous welcome, was impressive, and when he finished there he hurried back to the Continent to conduct the Meistersinger at the Zurich International Festival. The sixtieth birthday is coming to be regarded only as the central point of middle age. Evidently Weingartner feels that way about it. When will America see him again?

All that is needed to justify the MUSICAL COURIER's oft repeated warnings to musicians to stay away from Wall Street is a reading of the newspapers, which daily announce the collapse of well known stock brokerage concerns for millions of dollars. In nearly every instance there has been almost a total loss on the part of investors. Musicians who have money to spare should let stocks and bonds be and buy a home and other real estate so as to be able to own something tangible for their outlay.

In one way John McCormack is particularly fortunate in his experience in Europe; over here he became known first as a singer of popular ballads, but it took him a long time to convince the world that he was something a great deal more than that. Some people still do not know it. In Germany and France he has been able to sing nothing but the best music from the start, and had the great pleasure of being accepted instantly for what he is—one of the very great artists of our day. Europe knows him as a singer par excellence of Bach, Beethoven and Mozart, and appreciates the fact that there are none who excel him in that branch of the vocal art, and few—if any—who equal him. Success from a material standpoint has long been his, and it must be a tremendous satisfaction to his soul now to realize that Europe knows him for the magnificent artist that he is.

THIS AMERICANISM

These remarks were made to us the other day by (and here is the joke of it!) a foreign musician who has lived for many long years in America. "Some of these Americanizers make me sick," said he. "They spout and blow about nationalism and patriotism and Americanism till you'd think they were really and truly wholeheartedly in favor of American music and American artists. And then, the first thing you know, they are boasting and smirking about having met this or that new arrival from abroad—in a box with them at some concert—invited to a tea to meet them, and so on."

"You see, I know just how you born Americans must feel about it. I've been over here so long that I've lost that exotic charm that the American public seems to love so devotedly. I guess I look and act and talk just like an American, and so I am just as much nowhere as you born Americans. If I'd had sense I never would have lost that accent and foreign manner."

"But, you see, I was fooled by the Americanism talk I heard. I thought I would be welcomed all the more as soon as I became American. When I first came over to this country I walked right in and took my slice of the pie just as if I had helped make it. The people handed it to me on a silver platter. And I said to myself: 'This is bully. If they treat an outsider like that they will serve the native or the naturalized citizen on gold studded with diamonds.'

"So I set right out to be one of the boys. And now look at me! I'm just nothing but a local teacher. I make a good income, sure. But if I want to rise any higher I am blocked by this very Americanism that I worked so hard and thought it such an honor to acquire. So there you are."

"Americanism, indeed! That is just talky-talky stuff! It listens good, but when it comes to buying the bacon, the talkers are only takers of foreign shares. They are not one bit thrilled at meeting Jones or Smith or Brown, but let them meet Jonsky or Smithowitz or Brownberg and they are all ready and willing, and too delighted to fall down and worship, even when these newcomers are second-raters."

"No American musician, or musician living in America, has any feeling of opposition towards the great artists who visit these shores. They are all right. The whole country benefits from these visits. They are making America musical and acting as feeders to music teachers as only great artists can, by giving people love of music and the desire to become musicians."

"But there are others who have no especial standing at home, but who get by with a bluff in America simply because the worshipers lose their heads, overwhelmed by the romantic appeal, or whatever it is, of the exotic. How they do 'get my goat,' that bunch! How I do kick myself when I think that I might just as well have played the same game of bluff and have annexed a top position somewhere."

"Americanism! Ye gods! Here I am, in spirit and manner and appearance a full-blooded American! And what do I get for it? Just simply a deduction from my earning capacity."

"Do you know how I feel? I feel like I was shut down under a closed cellar door—you know, one of those cellar doors that fold over level with the ground and padlock on the outside. I may push as much as I like from underneath, but I can never escape from that cellar. The door won't open. Why? Because the dragon whose name is 'Distance-Lends-Enchantment' is sitting on it holding it down."

"That is the idol America worships, and for veneration even the golden calf is not in the same class with it. It is not only in music but in pretty nearly everything. A foreign title, a foreign art work, foreign dresses, foreign travel! American slogans are: See America First (from abroad), Patronize the Neighborhood Merchant (if he sells imported goods), Travel on American Ships (that fly the British or French or Dutch flag), Feed Europe's Poor (let America's poor starve). At least, that seems to be the attitude of some people."

We remarked: "Friend, you are bitter."

"Well, aren't you bitter?"

"No," we replied. "We were born here."

"And a man can get accustomed even to being hung, is that it?"

The answer rests with the public. What are you going to do about it?

ARNE AND HIS SILENT COMPANIONS

Those who best know London are aware that the streets and buildings which have the most interesting historical associations are usually mean and unattractive. No casual visitor to Covent Garden Market would look twice at the dingy church which rises so heavenly from the cobblestones at the western end of the market place. Yet the old church of St. Paul's, Covent Garden, has many links with other days, when Dryden, Dr. Johnson, and Boswell, were familiar figures in the streets near by. Lamb wrote his essays just across the way. All the great actors, actresses, singers, and performers, at Covent Garden Opera House, and Drury Lane Theater, have passed its portals. Within a few yards of it the once famous Dr. Arne was born in 1710, and his remains were laid to rest beside it sixty-eight years later. More than a hundred years before Arne's death, the mortal remains of the sailor poet, John Taylor, were buried in this little plot of ground. In 1680 Sir Peter Lely, court painter to King Charles II, was buried here. His art has preserved for us the beautiful women of the Merry Monarch's court. Nell Gwyn owes very much of her renown to Sir Peter Lely's pictures. In the same year, 1680, Samuel Butler went to his last, long home in this tiny church yard. His satirical poem of Hudibras is no longer read. But everybody knows the couplet from it:

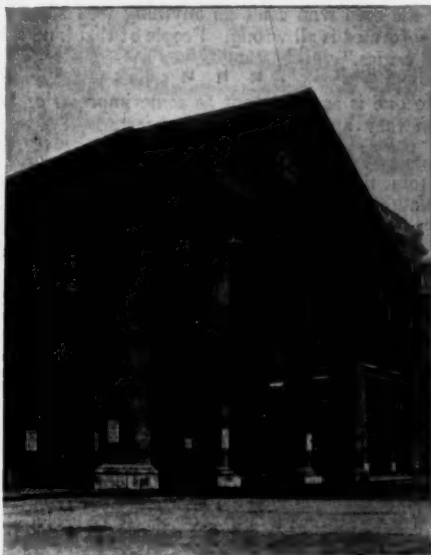
He that complies against his will
Is of the same opinion still.

Here, too, was buried Kynaston in 1712, an actor who excelled in female parts. Three years later (1715) the brilliant dramatist, William Wycherley, was laid beside Butler and Lely. Then came the greatest of English wood carvers, Grinling Gibbons, in 1721.

Thomas Arne, the eminent musician, can hardly be called a great composer. His enduring fame rests on his services in keeping alive the English style during the imperious reign of the Saxon Handel. Handel's operas could not drive the operas of Arne from the stage. Handel's oratorios did not prevent Arne from writing successful oratorios. The orchestral works of Arne and Handel have practically disappeared together. As a composer of national songs Arne has completely vanquished his indomitable rival. Arne's song, Rule Britannia, is not only known throughout the British Empire, but also was selected by no less a judge than Richard Wagner as the musical embodiment of British character. In 1836 he composed a concert overture called Rule Britannia, using Arne's melody, presumably because he liked the tune, in the same way that Schumann liked and used La Marseillaise, and Berlioz treated the Hungarian March.

Arne is credited with being the first composer to employ female voices in oratorios—a bold experiment in the days when only males were considered good enough to be heard in church services.

Arne's opera, Artaxerxes, kept the stage for seventy-five years. Today, however, Arne is known in the theater only by his settings of Shakespeare's songs—Under The Greenwood Tree, Blow, Blow, Thou Winter Wind, When Daisies Pied, Where the Bee Sucks. His twenty volumes of songs for the concerts in Vauxhall, Ranelagh, and Marylebone Gardens have disappeared, even as the long popular gardens have. But Arne's activities as composer and conductor came to an end in March, 1778, and the funeral services were held in the same old church



ST. PAUL'S CHURCH, COVENT GARDEN.

where the composer Arne and several famous writers and artists are buried. (Photographed for the MUSICAL COURIER by Clarence Lucas.)

where the infant had been christened sixty-eight years earlier.

In this church yard, too, was buried Peter Pindar, the satirist who so mercilessly mocked the Hanoverian imbecile, King George III.

A hundred years ago or so the church was seriously damaged by fire, and during the restoration of the building the tombstones in the churchyard were removed or thrown down. Nothing remains to mark the graves of Lely, Butler, Wycherley, Gibbons, Taylor, Peter Pindar, Kynaston, and Dr. Arne. The shadows of the sullen church fall on each unmarked grave with every revolution of the sun, weather and clouds permitting. The rest is impenetrable fog.

CLARENCE LUCAS.

POOR SPORTS

At the beginning of the season we had a few words to say about managers who issued passes in order to fill up the halls for their artists and then refused to honor them. Since that time we have heard less complaint, but our opinion is not changed. Those who do it are bad sports and if they will not keep faith with the public whom they invite to come by sending passes, there is little reason to believe that they will keep faith in other matters.

A particularly flagrant case was recently called to our attention. A well known singing teacher in New York received a pass for a song recital. The pass was presented under the conditions printed upon it, but the box office refused to honor it; whereupon the teacher sent the following letter to the manager:

"A few days ago I received the courtesy from you of a pass for the recital by You can imagine my astonishment when upon presenting this pass, I was informed there were no more seats to be had on passes. Inquiry as to whether the house was sold out elicited the information that there were seats to be had, but that those reserved for passes had all been given out. I must confess that it seems a rather strange procedure for you to send me a pass which is not honored when presented. I return the pass, since it is, needless to say, of no further use to me."

Following is the courteous reply which he received from the manager:

"We have your letter of April As a professional we suppose you know that recitals are given for the sole benefit of deadheads. Probably your astonishment is caused by the fact that you teach your pupils, collecting tuition from them so that they may ultimately pay hall rentals and other expenses so that deadheads may hear them. We shall not annoy you with any further passes, we assure you."

Once again we say that managers who do this sort of thing are poor sports besides being guilty of proceedings that can only be described in the most polite terms as unethical. There is no law which compels a manager to give out "paper," by which

name passes are known in technical language. One or two managers have tried the experiment of not doing it and for such managers we have a great deal of respect; while as for those who send out passes and then refuse to honor them—it is cheap business.

A BAD IMPRESSION

A fantastically conceived notice of a certain European university has been received at this office and deserves some attention but not the sort of attention the senders of it evidently expect. It bears every mark of cheap and sensational press-agent stuff, the sort of material every self-respecting magazine has to be on the lookout for. This particular notice deals with all sorts of things which do not concern us. The one portion of it that does concern us and our readers is the claim that a study has been made of the voice of Caruso by means of newly developed instruments, and that many important discoveries have been made in the technic of good singing.

We are weary of these "scientific" discoveries of the technic of good singing, especially as they always relate to Caruso, who is no longer here to defend himself. Marafioti did some work along the same line, but it was absolutely authentic and authorized by Caruso himself. But the nature of the press material now before us gives us every reason to doubt any such condition. Too many claims are made, and the name of a certain university in Europe, and of a certain professor—who, if he were ethical, would not permit his name to be associated with this sort of flamboyant sensationalism (perhaps he is not responsible for it?) are so associated and linked with great men of the past, that one is bound to doubt the good faith of it all.

It must be added, however, that, as this all refers to a university (or several universities) in Europe, the mistake may have been made of turning some

press-agent loose on this material with no idea of the impression which would be created in this country by the material this press-agent would send out. These universities may not realize that there is some difference in America between the billing of a scientific discovery and a circus side-show.

A YARD OF TUNES.

Several months ago we printed a list of the twelve best tunes in the world as selected by Mr. Kalisch of London. In some New York paper—unfortunately the head is torn off the clipping so that credit cannot be given—there has since been published another list with the following introductory paragraph:

To get a list that would lie a little lower down along the ground I asked a friend of mine, who is not a musician, but a very intelligent man, who loves music, to prepare for me a list of those pure tunes he loved the most. He said he would think it over and the next day he reported as follows:

Of church tunes, Luther's hymn, A Mighty Fortress; of national hymns, the old Russian National or the Welsh Men of Harlech; of Italian opera, the well-known air in Trovatore; of Wagnerian opera, the Grail motif in Parsifal; of oratorio, the aria, I Know that My Redeemer Liveth, from The Messiah; of ballad, Drink to Me Only With Thine Eyes; of pure love songs, The Rosary; of popular orchestral music, the Drigo Serenade; of popular band music, Sousa's Stars and Stripes Forever; of comic opera, the sextet from Floradora; of war tunes, It's a Long Way to Tipperary; of piano compositions, the slow movement in Beethoven's Pathetic Sonata.

The one thing that seems really strange is the selection of the Grail motif in Parsifal from all of Wagner. As the commentator remarks after quoting this list: "It might be an interesting pastime to get a number of your friends who appreciate music to make out such a list of their own. If they would do it honestly and set down what they really like instead of what they suppose they ought to like, it might furnish a sort of X-ray of their taste." Will some MUSICAL COURIER readers send us their lists?

TELL, LTD.

Somebody named John Reynders, who evidently has something to do with music in moving pictures in London, wrote to the Musical News and Herald of that city. Here is part of his letter:

Sir:—Your complimentary "write-up" of my conducting and rendering of the music which accompanies the Prisoner of Zenda film I very much appreciate; likewise your remarks on the score of The Four Horsemen were certainly worth considering.

However, there is a matter which I should like to draw your attention to. The musical score, as you presumed, hails from the other side of the "Herringpond" but that does not subject it to being free from any alteration when it is presented by us at the Palace Theater. What really good numbers were played in the "Horsemen" were put in at my suggestion, likewise, singularly, Phaeton and Italian Symphony were also used at my instigation.

I will certainly give the American his due; he is a master at "fitting" pictures, but his ideas of what is good music are really very poor, from an English musical standpoint at any rate. His melodies, certainly, are pleasing, but then, they have an artistic rendering given them, and being only an accompaniment to a picture, and not an orchestral concert, it passes by with little or no comment.

Mr. Reynders, whom we are willing to bet has never been two feet outside of London in his life, is entitled to his opinion, but his letter reminded us of an incident which occurred in London several years ago. We were dining at one of the good West End restaurants where there was an excellent orchestra, led by a fiddler whose nationality was Hungarian, if memory serves. On the program we noticed the William Tell overture. What was our surprise, when the time came, to hear the orchestra, omitting the first three-quarters or so of the work, plunge straight into the galop movement which forms the finale.

A while later the orchestra leader passed our table. "What's the idea," we asked him, "of beginning the William Tell overture at the final movement?"

"Oh!" said he, "None of these English know that there is anything else to the overture except that. If I should play the first part, nobody would know what it was, and they would throw their dinners all out of gear trying to make the strange music fit with something on the program."

ASHEVILLE

The National Federation of Music Clubs, in the convention just ended in Asheville, gave proof not only of what a vital force it is in American music, but also demonstrated conclusively that its activities have increased and taken on an importance that they have never had before. Especially is the Federation to be congratulated upon its good sense in re-electing Mrs. J. F. Lyons, of Ft. Worth, Tex., for president. Never has the organization had a more intelligent and energetic presiding officer, and the increased activities of the Federation are largely due to the impetus given by her.

VARIATIONETTES

By the Editor-in-Chief

Mme. Melba says that she is entering politics because she has brains. If that is the case, opera needs her more than politics.

Correction is accepted humbly through the following:

Dear Variationettes:

I was surprised, sir, at the lack of accuracy of observation displayed in a sentence which you wrote recently: "Our local Siegfried dragon, with its incandescent green eyes, was once described as looking like a Lenox Avenue express and the comparison has clung." It may be, sir, that you are one of those fortunate persons who are able to progress through the town by the simple process of calling up Lenox 2300 and paying thirty cents per mile (adv.), but even though you scorn the lowly subway, as one of the few New Yorkers who are really native sons, you should in the course of twenty years have absorbed the information that "there ain't no such animal" as a Lenox Avenue express. 'Tis true they wear two green eyes, like the dragon, but they're all locals—and very local at that.

Yours, etc.,

AMI WRIGHT.

Meanwhile, in the New York World of June 13, we read:

Certainly one hopes that among the jewels Mrs. W. E. Corey lost and found were the famous emerald earrings made famous by Irvin S. Cobb when, in the Evening World, he said their wearer looked like a Lenox Avenue local.

The fact of the matter is that some eleven years ago we wrote a series of Wagner parodies in the MUSICAL COURIER and in them first used the joke about the two green eyes of the Dragon looking like a Lenox Avenue local. Some years later Mr. Lardner did a series of opera parodies (in the Sun, we believe) that had more than family resemblance to our original output along the same line. Apparently Mr. Lardner likes our work and we deem that a high compliment coming from such a gifted and successful humorist.

And just to cap the whole matter we learn at this instant that the Subway does run Lenox Avenue locals and that those trains carry two green lights, like the Dragon in Siegfried. Now that the dispute is settled the world may turn again to regulating the tangled European situation.

From a valued foreign contributor: "A certain Viennese publishing house featuring Bruckner, Mahler, Strauss, Schönberg and other modern composers does this out of pure idealism. Its profits are made in—Goldmark. Paper marks having lost their attraction, its goods are now invoiced that way. Make your own joke out of this.

Perhaps if symphony concerts were to be made secret, a password required for entrance, and the listeners to wear a fez or a white hood and robe, our 100 per cent. American business men would tumble over one another in the effort to gain admittance.

One suspects that maybe the spring music festivals are held for the purpose of festivalizing the close of the musical season.

Joseph Addison poetized:

Music, the greatest good that mortals know
And all of heaven we have below.

Are musicians, therefore, angels?

The happiest profession is that of the professional country organist for they all are so poor that no one envies any one else.

From J. P. F. comes a heated outburst, as follows: "I picked up a copy of The Sackbut (an excellent London musical magazine) for June, and opened it on an article called Music During the Reign of Tut-Ankh-Amen. Well, I didn't read it. I swore softly instead. Why in the world are such things written? What in Gehenna do I care what the Egyptians played on, a ninety-four stringed harp, a seven pedalled flute, or a cymric, a plectralala, or a bumble-twang, or whatever the blamed things were called? Why don't people write articles called Music During the Reign of President Harding or of Tammany Hall? This delving into ancient dust piles gives me a severe pain. What do we actually learn from such researches? Only the fact that the Egyptians didn't know as much about harmony and counterpoint as we do, that they didn't go to the Opera in motor cars,

and that they had no daily newspaper critics to tell them what to like or to despise. We were aware of all those things before the researching began. By the way, the only reason the critics praise the ancient composers is because they are dead and they wouldn't get any rise out of them, as it were, by giving them hell."

The Evening Telegram broadcasts: "The theory that the man who can't do anything well should be chloroformed is all wrong. People of that kind make good critics."

No one is as important as some impresarios look when they are managing a concert.

From the depths of the Metropolitan Musical Bureau emerges the attached:

Aeolian Hall, New York,
June 7, 1923.

Dear Variationettes:

I recently attended a dance at the Norwalk Country Club, and was interested to note that the number which elicited the most enthusiastic response from the younger set is en-

titled Yes, We Have No Bananas. By popular demand, it was played some ten times during the evening, with the orchestra and dancers singing the chorus, which goes as follows:

"Yes, we have no bananas; we have no bananas today.
We have string beans and honions, cabbAGES and scallions
and all kinds of fruit and say,
We have the old-fashioned toMAHto
And the Long Island poTATO,
But, yes, we have no bananas, we have no bananas today."

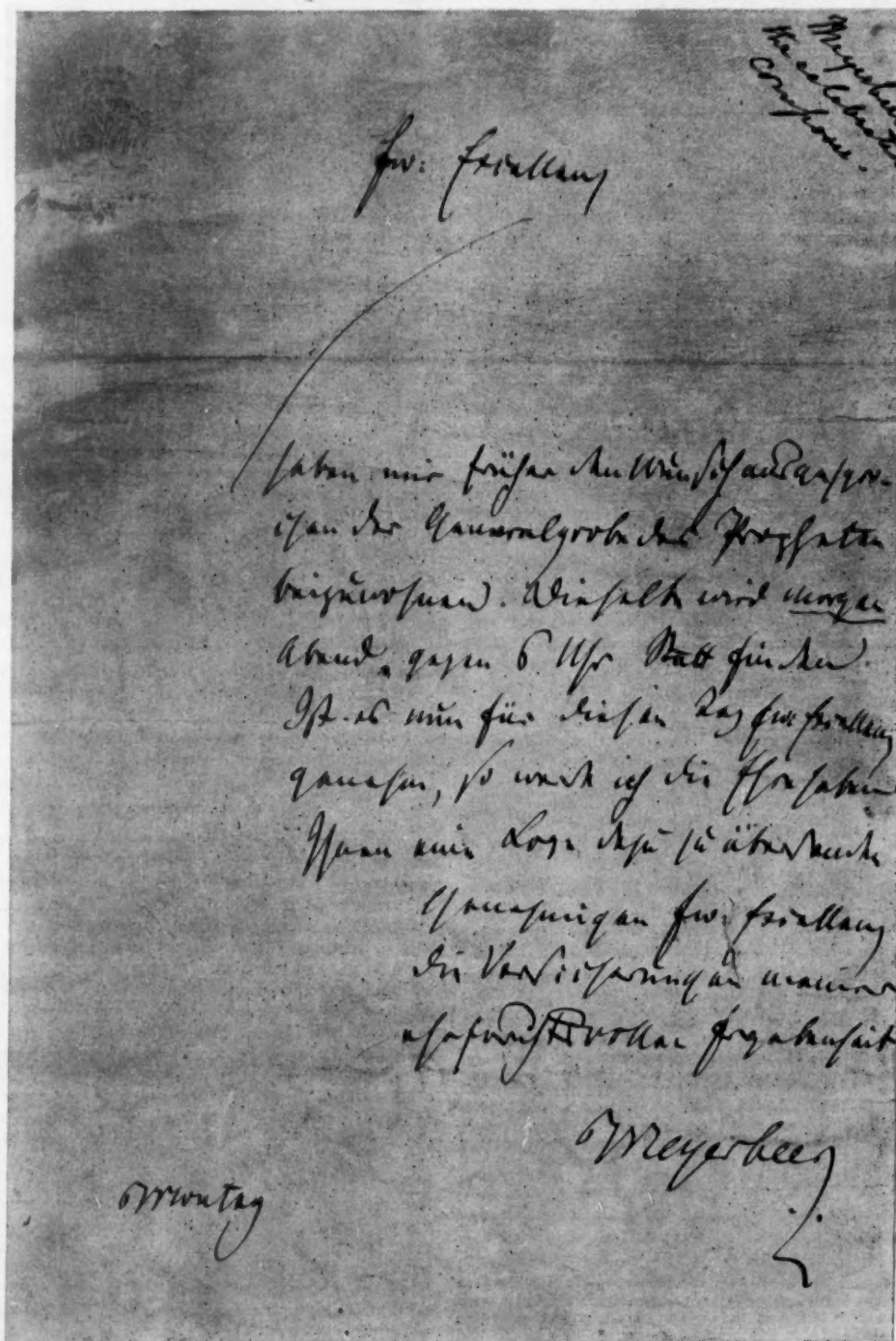
The refrain is undoubtedly catchy, having been lifted bodily from Balfe's Bohemian Girl (I Dreamt I Dwelt in Marble Halls) and I hastened to examine a copy of the music to discover what sort of verse would provoke the above chorus. Alas, there is none! Can some of your versatile readers supply me with a couple of verses to babble to my lunatic friends, as I find this idiotic concoction has complete domination over me, and I am muttering the chorus over and over again all the day long.

Yours in distress,

F. C. SCHANG.

New York is celebrating a Jubilee but there is no real reason to jubilate until this city puts a permanent ban on operatic coloratura arias sung in concert and with flute obligato.

Reading in the dailies about some fiend in human form who committed an atrocious crime, we were reminded immediately of the chap who borrowed our volume of Chopin Mazurkas and never returned it. Now, whenever we wish to play a Chopin ma-



A MEYERBEER LETTER

ATTACHED IS THE FACSIMILE OF AN ORIGINAL LETTER FROM MEYERBEER TO A PROMINENT OFFICIAL IN PARIS. THE FREE TRANSLATION READS:

Your Excellency

some time ago expressed the wish to attend the dress rehearsal of the Prophet. Same will take place tomorrow evening about six o'clock. If this should be convenient for your Excellency, I will have the honor to send you a box for same. I beg your Excellency to accept the assurance of my respectful devotion.

MEYERBEER.

zurka—and that is at least once every three or four years—we have to content ourselves with the only one we know from memory and we don't even like that particular piece.

Now the American Society of Composers, Authors and Publishers is busy trying to collect royalties from circuses, carnivals, county fairs, picnics, etc., that use copyrighted music outdoors. Soon they will charge us for whistling, humming, or even listening to the stuff.

A Berlin newsgetter reports: "Barbara Kemp has married Max von Schillings and now the Mona Lisa smile never will come off, as they are very much in love with each other."

An extraordinary signed cable interview with Siegfried Wagner was published in the New York Times of June 12, extraordinary because of the naïveté of the interviewer and the candor of the "great composer's favorite son," as the article calls him. (Wagner had only one son.) The writer, Cyril Brown, explains that Siegfried "is forced to earn his living conducting concerts," as though the occupation came in the category of dish washing, bootblackening, or begging on street corners. Nikisch also made his living conducting concerts and Weingartner, Mengelberg, Muck, Stokowski, Reiner and Verbrugghen are doing it today. Siegfried is quoted as saying that he has been offered \$750 a week to conduct concerts in America next season, but as he would have to pay all his own expenses the net result would be too small for him to consider. The interviewer comments cynically on this. Why? If Heifetz, Hempel, Galli-Curci, Toscanini, Coates, Monteux, Rachmaninoff, Chaliapin, Martinelli and others, receive large fees in this country, why should Siegfried Wagner labor for a pittance? Simply because he is Richard Wagner's son? It happened that Siegfried knows how to conduct and has written several passably good operas. It is to be supposed that many persons would go to his American concerts out of curiosity, to gaze at Siegfried, son of Richard. He is entitled to reap all the reward he might be able to get through such means. Thousands of folk have bought Caruso and Paderewski tickets not so much to hear those artists as to look at them. Mr. Brown quotes an ancient friend of Siegfried's as warning him to remember that Rubinstein and von Bülow "left America with empty pockets and shattered nerves." They did no such thing. Rubinstein received large fees in cash and was offered an immense sum for a return engagement here, which he declined. Von Bülow visited this country several times, and always took a great deal of money home. Both men were brought here under the auspices and guarantee of prominent piano houses. Siegfried explains in the interview that he wishes to get together enough money to re-establish the Bayreuth Festival—surely no unworthy endeavor. Americans who antagonize or ridicule him on that account are guilty of chauvinistic and caddish conduct. No discriminative music lover ever doubted that the Bayreuth performances were a valuable factor in the musical life of the world. Mr. Brown ends his interview with a paragraph surely pathetic enough to make those pause who wantonly attack Siegfried and his aged and justly famous mother for dreaming that they might be able to restore what was and should continue to be the seat of Wagnerian musical art in its finest cultivation:

Frau Wagner told me that the family had been pretty close to the hunger line and knew what real hardship was last year. Last winter they could not afford to buy coal to heat the big Villa Wahnfried, so the fourteen of them lived in the gardener's six-room cottage. Frau Cosima Wagner, Richard's 85-year-old widow, is unable to leave her room on the second floor. She suffers from epileptic attacks. From her second-floor windows she can overlook Wagner's marble-slabbed grave in the back court.

Parable for music critics: The fly sat upon the axle-tree of the chariot and said, "What a dust do I raise!"

Soon the censors and the law will get after the Stravinsky addict.

We, for one, never will make a correction if the linotyper, when setting the title, International Society for Contemporary Music, leaves out the first three letters of the word Contemporary.

Real American celebrities—Baseball players, prize fighters, politicians, multimillionaires, murderers, any man with whiskers.

Nilly (disdainfully)—"Money talks."
Willy (ecstatically)—"No—it sings."

LEONARD LIEBLING.

I. S. C. M.

Just for the sake of nailing exactness to the mast, so to say, and not because we imagine it will change anybody's mind about going or not going to Salzburg this summer, let it be recorded that the International Society for Contemporary Music made a slight slip in sending out its program for the August festival in the old Austrian town. It accused Manuel de Falla, the amiable Spaniard, of writing a quartet in quarter tones, something he never has done and something, one is sure, he never will do. Alois Haba was the guilty person, and his quartet (the second of the breed) in quarter tones is to be included in the fifth program along with two songs by Manuel de Falla.

Incidentally please notice that the Salzburg festival of the International Society, etc., is to begin sooner than expected, probably on August 2. (Secure your seats early.—Adv.) Even Friend Saerchinger, whose middle name is Contemporary Music, volunteered the information that six consecutive programs, total twelve hours, of the C. M. will be about all even the enthusiast can stand. And speaking of that, here is the Saerchinger opinion on "The Salzburg Program," just arrived by express steamer:

The program of the International Chamber Music Festival, printed elsewhere in this issue (we printed it last week.—Ed.), will surprise some people by its sins both of omission and of commission. No doubt the International jury which sat for a number of days in Zürich in order to make the final selections, did its duty as it saw it, and solved the problem of giving a review of the contemporary creative activity of the entire musical world to the best of its ability. To do this within the scope of six concerts is not an easy task, and the desire to represent as many nations as possible is apparent from the selections made. It is all the more strange, therefore, why any of the nations whose sections submitted works should have been omitted at all. If room was found for seven French compositions, was it necessary to reject the entire product of the Scandinavian countries, with the exception of one Finnish song composer not hitherto known outside of Finland? If Milhaud and Poulenc were found absolutely necessary additions to Florent Schmitt, Ravel, Koechlin and Roussel, was it not possible to find even a little place for men like Sibelius and Carl Nielsen?

That the name of Ernest Bloch does not appear on these programs is no doubt the result of his doubtful nationality, neither America nor Switzerland having thought themselves responsible for him. Nevertheless it is to be regretted, as is also the omission of Charles M. Loeffler's name. The American section submitted very few works and no doubt the selection of Mr. Whithorne's piano suite is as representative as any one composition could be. After all, we are a young country, musically, and ought to be glad to be ranked with Poland, Czechoslovakia, Spain, Switzerland, Holland and Finland, which are all represented by one composition each. It is interesting to know that Hungary and Italy have two each, while Russia, England, and even Austria and Germany have to be satisfied with three each. Busoni, Jarnach and Krenek are of doubtful classification, for while politically Italian, Spanish and Czech respectively, they all live in Germany and belong to the Teutonic cultural sphere. Honegger, too, while Swiss, is absolutely a member of the modern French school. If he is so counted, France has no less than seven representatives.

This preponderance of one school is more or less emphasized by the other selections, too. Stravinsky (Russian), de Falla (Spanish), Sem Dresden (Dutch), Malipiero and Castelnuovo-Tedesco (Italian), Bliss and Berners (Englishmen) and Szymanowsky (Pole)—all belong to the impressionist and post-impressionist groups that have their center in Paris. The Salzburg program, then, is a clear victory of these groups.

We repeat, there is no doubt that the jury has been conscientious and fair as far as the artistic bias, which is every artist's right, allowed them to be. But we cannot omit to remark that, had all the seven members been present instead of only four, the result would not have been the same. It was most unfortunate, especially, that Mr. Sonneck, who went to Europe, was prevented at the last moment from attending, and that the next substitute on the list, Walter Kramer, who held himself in readiness to serve, was not notified in time. It is the business of the American delegate at Salzburg to see that these defects in the central organization of the society are corrected in the future. For the present we shall be grateful for what we have and wish that the first International Festival shall be a great success.

To which last sentence we, on this side of the water, can only say "Amen," even though we confess to being a little surprised to discover that there is such a thing as a "victory" in anything so unwarlike, so gentle, so peace-spreading as the International Society for Contemporary Music's program. Possibly Mr. Saerchinger is right. It may be a group victory. But it seems as if the way to classify in an international event would be by nations, rather than by groups. According to the statement issued by the society, compositions were submitted by composers of fourteen different nationalities and, unless our count is wrong, exactly fourteen different nations are represented on the program by composers of either inborn or acquired nationality, so that we cannot see where any nation is omitted, as Mr. Saerchinger states. It may be that men like Sibelius, for instance, did not bother to submit works, feeling that their reputation as contemporaneous was 'secure without assistance from the I. S. C. M.

And who were the four men of the jury who met? The report sent out mentioned all seven members without stating that any were absent.

I SEE THAT

Clyde M. Carr bequeathed \$1,000,000 to the Chicago Symphony Orchestra.

Arturo Papalardo has been engaged to conduct the operatic department at the Herbert Witherspoon Studios.

Horace Britt of the Letz Quartet will fill several individual engagements in California in the early fall.

Dusolina Giannini is the only singer announced as soloist with both the New York Symphony and Philharmonic orchestras next season.

Levitzi was applauded for fifteen minutes at midnight at an American Legion concert in Carnegie Hall.

Mitja Nikisch will make his actual American debut at Wells College, Aurora, N. Y., on October 19.

Lucchesi was the only woman star of the San Carlo Opera forced to encores an aria during the Havana season.

The Chromatic Club of Olean, has booked its course of three concerts for next season with Daniel Mayer.

Charlotte Lund will give five opera recitals for the Brooklyn Institute of Arts and Sciences.

Mabel Ritch is now under the management of Evelyn Hopper.

Bruno Keibold, conductor from Essen, Germany, is now in New York.

Einar Hjaltestad, a tenor from Iceland, is studying with Ethel Watson Usher and Los Kamp.

Manu-Zucca's new song, Ah Love, Will You Remember, is proving to be a popular number on concert programs.

The Denishawn Dancers have added three performances in Toronto and two in Detroit to next season's dates.

Frances Hall, pianist, will enter the concert field in the fall under Charles Drake's management.

The coming season will mark the Flonzaley Quartet's fifteenth appearance at Wells College.

Gennaro Mario Curci will hold summer master classes from June 25 to August 25.

Lily Strickland-Anderson, the well known composer, has returned from India.

Hassan, a new opera by Frederick Delius, was produced in Berlin on June 1.

Suzanne Keener already has made seventy-eight concert appearances in this, her debut year.

Jean Gerardy will leave for New Zealand on July 10 to fill fifteen engagements.

John Charles Thomas, who recently met with an automobile accident, is recovering rapidly.

One hundred and twenty American musicians will attend the Fontainebleau School of Music this summer.

In addition to Albert Coates, Eugene Goossens and Vladimir Shavitch have been engaged as conductors of the Rochester Philharmonic Orchestra.

Leonid Kreutzer's ballet-pantomime, Der Gott und die Bayadere, had a successful premiere in Berlin.

Mischa Elman's American tour for next season has been booked solidly.

Olga Steeb will open the Olga Steeb Piano School in Los Angeles, Cal., September 4.

Maurice Dambois filled sixty-one engagements in England, France and Belgium last season.

Guimar Novaes will not sail for Brazil until June 23 so that she can complete her records for the Victor.

Parish Williams, the American baritone, is winning success in recital in Europe.

Arthur Hubbard, the Boston teacher of famous singers, will teach in Los Angeles during July and August.

Franklin Riker is to have a new and larger studio in the Metropolitan Opera House Building.

Vienna will have Passion Play performances along the lines of the Oberammergau productions.

The Russian Opera Company will have an eight weeks' season in Mexico.

Bruno Huhn left New York on June 16 for Pasadena, Cal., where he will teach until August 1.

The Ravinia Park Opera season will open on June 23.

Ada Soder-Hueck has begun her summer master classes in her Metropolitan Opera House studios.

Mrs. John F. Lyons has been reelected president of the National Federation of Music Clubs.

Elsa Foerster, American soprano, was well received as Elizabeth in Tannhauser in Dusseldorf.

The Cincinnati Conservatory of Music recently conferred honorary degrees on four eminent musicians.

The International Composers' Guild has enlarged its advisory committee.

R. E. Johnston blames the radio for the decrease in the attendance at concerts.

Percy Rector Stephens' classes for teachers will commence in Chicago on June 25.

The fourteenth biennial of the N. F. M. C. will be held in Portland, Ore.

Carmela Ponselle continues to win success in concert.

The Hollywood Chamber of Commerce gave a dinner in honor of Emil Oberhoffer.

Unusual interest has been aroused in Louis Graveure's summer classes in San Francisco.

Mrs. William Arms Fisher has been chosen head of the association of past presidents of the N. F. M. C.

Gustav Hinrichs makes a plea for recognition for the composer of the musical score of motion pictures.

Frank Patterson's series of articles on Practical Instrumentation is concluded in this issue.

Marguerite D'Alvarez received an ovation in London.

Schipa's first concert tour of this country was a tremendous success.

Dr. William C. Carl will spend the summer months in Europe.

Anne Roselle will be guest artist with the San Carlo Opera during its New York engagement.

Edna Thomas is booked for appearances in London and Paris this summer.

Margery Morrison recently finished a nine months' tour with the Doree Operalogue.

Florence Harrison is of the opinion that "the scientific combining of many methods" is the only right method for singers.

Isadora Duncan's political beliefs are disavowed by her pupils.

L. E. Behymer has recovered sufficiently from his automobile accident to come East.

G. N.

WAGHALTER'S SATANIEL HAS BERLIN PREMIERE

Composer Conducts His Own Opera—Barbara Kemp Returns as Isolde—Julius Caesar Has Berlin Premiere

Berlin, June 2.—A fantastic comic opera, *Sataniel*, by Ignatz Waghalter, had its premiere at the Deutsches Opernhaus two nights ago and achieved something more than the succès d'estime that one would expect from the "congregation" to which the composer ministers regularly as a conductor. For Ignatz Waghalter, a Pole by birth, has real talent, temperament and a sufficiently light hand for the handling of a saucy subject such as the book written for him by Pordes-Milo, treating of imps who set out to spoil the happiness of love-stricken mortals, but don't succeed because they become love-stricken themselves. But unfortunately the little prank which like Puccini's *Gianni Schicchi* might have been compressed into one jolly act, is drawn out into three, with the result that the substance becomes thinner and thinner and fizzles out in interminable waltz episodes à la Fledermaus, but not of course with the breath of Strauss's genius. All the musical paprika, moreover, was blown in on the

first act, and especially the opening scene, in which the troop of he and she devils plan their prank.

They decide to spoil the wedding of Marina, the proprietress of a Polish farm, and Boniface, the village barber. Disguised as high nobility they come as invited guests and separate the couples by casting their charms about them. The barber falls first and throws the bride into a jealous rage. Sataniel, a handsome young devil parading as a count, lays siege to Marina herself and almost succeeds at the end of Act II, when a love potion mixed by another devil makes a love-sick fool of him, who is ridiculous in Marina's eyes. It all

Eleanora Sawyer, likewise appears on the billboards rather frequently as Aida.

A SINGER THAT WAS

The Staatsoper, which has announced the end of its season for July 1, is following a similar "star" policy, though of course its own material and background is of much higher quality. A newly staged production of Strauss's *Elektra* was made an event by the appearance of Marie Gutheil-Schoder, of Vienna, in the title role. This one-time prima donna is no longer a singer in the strict sense of the word. She merely outlines her part with the remnants of a voice. But her intelligence and musicianship, and especially her histrionic ability are such that her portrayal of the revenge-maniac is compelling every minute. A great stage artist, who has learned to control her body to an extraordinary degree and make it express in the motions of the dance what the voice no longer can express. She gave further proof of her

A MUSICAL GEM
HITHERTO UNKNOWN IN AMERICA
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(MARIA WIEGENLIED)
By MAX REGER
Op. 76, No. 52



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SCENE FROM IGNATZ WAGHALTER'S COMIC OPERA SATANIEL.

ends, of course, by her forgiving the barber and following him to the bridal chamber. Sataniel, beaten, goes back to hell, but the stupid old devil who has mixed the potion and was forced to drink most of it himself, stays behind as a char-man in love with his mistress.

TOO LONG

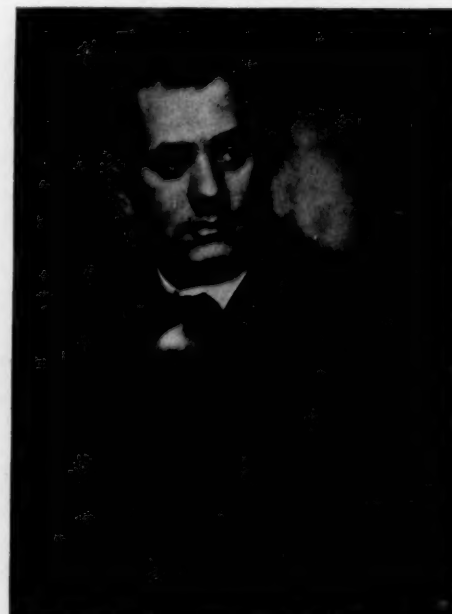
Waghalter is an excellent musician, and in the popular vein of the operetta he could probably achieve real merit. His ability to write not only fluent melody but also clever illustrative episodes, and to build up an ensemble scene such as the fight which breaks up the wedding feast, have tempted him into the field of opera, for which the literary material is inadequate. There are some good lyric touches, some fetching Polish dance rhythms and altogether a very musicianly score, but too, too long. The performance, under the composer himself, was only fair, as far as singers and stage production were concerned. Hertha Stolzenberg, as Marina and Paul Hansen in the title role being vocally and histrionically acceptable. Scenery and stage effects were provincial.

This was the second premiere within a short time under the new management of the Deutsches Opernhaus, which has not yet proven to be an improvement over the old. It continues to draw its audiences by the engagement of "guests," among whom Zinaida Jurjewskaya, as Tatiana in *Eugen Onegin* is at present the star. An American singer,

pantomimic art in a performance of Strauss's *Legend of Joseph*, in which she danced as the Wife of Pharaoh.

BARBARA KEMP'S RETURN

Barbara Kemp has celebrated her return to the Staatsoper in a performance of *Tristan und Isolde*, which was of uneven merit but which nevertheless compelled admiration of her splendid if at times somewhat sketchy artistry. Her impersonation of the Irish princess, already familiar to New York audiences but new to her own Berlin community, in general won high praise from the critics, who discovered many untraditional and personal traits in this youthful, timid Isolde, who becomes another being after her passion has been



IGNATZ WAGHALTER

aroused. She is, indeed, different from the usual German heroic, arm-waving prima donna, which is refreshing. Whether her free and sometimes not very exact interpretation of the vocal line is acceptable is another question, though allowance must be made for the fact that she is new to the role and had never sung it under the baton of Schillings before.

Max von Schillings, the Intendant of the Opera, conducted both the *Elektra* and the *Tristan* performances, taking these opportunities to prove his efficiency and general command as an operatic leader. Schillings is an aristocratic and sensitive artist, but it is not likely that he will ever become the unfailing utility that Leo Blech has been for two decades,

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should he indeed decide to supersede Blech as general musical director, as has been rumored.

JULIUS CAESAR IN BERLIN

The Volksoper, whose pretensions to the Kroll Theatre seem again to have experienced a set-back, is in the meantime continuing to build up its repertory. After a jolly and generally acceptable performance of the Fledermaus, with Otto Goritz and Albert Reiss, that familiar inseparable pair of Metropolitan fame, in the roles of Frank and Eisenstein respectively, it is today producing Handel's Julius Caesar—the first Handel operatic revival to take place in Berlin.

The MUSICAL COURIER has published reports of the productions of Julius Caesar in Göttingen and Hanover, and the Berlin performance calls for no additional comment. Wilhelm Guttman, who sang the role in Göttingen, was impressive as Julius Caesar, while Melanie Kurt made a fine Cleopatra, and Eleanor Reynolds, the American contralto, an equally good Cornelia. The stage settings, however, are very different from those in Hanover. Hans Strohbach, a scene painter with taste and original ideas, has not tried to reproduce the ancient milieu as we imagine it today, but as Handel and his time saw it, while scenes and groupings take their form from the music itself.

The three opera houses of Berlin, then, are still in full swing, though the concert season is past. Today, however, is the opening of the Austrian Music. CESAR SAERCHINGER.

FOREIGN NEWS IN BRIEF

NEW OPERA BY FREDERICK DELIUS.

Berlin, June 2.—The premiere of a new opera, entitled Hassan, or the Golden Road to Samarkand, had its premiere last night in the Landes Theater in Darmstadt. The music is by Frederick Delius, the English composer, and the text by James Elroy Flecker, who died prematurely in 1915. Josef Rosenstock was the musical director of the performance. A. Q.

AMERICAN CAPITAL BACKS TWO OPERETTA PREMIERES IN BERLIN.

Berlin, June 1.—The first performance of a new operetta, entitled Sweet Susie, music by Siegfried Grzyb, took place last night in the Schiller Theater before a packed house. The audience was wildly enthusiastic about the work, and the press was also favorably impressed. The operetta is in three acts, of which the second is much the best, working up to a climax that practically exhausts its resources and leaves the final act rather tame. The music of the second act, particularly a clever Bizet-like episode, is very effective. Another operetta recently introduced was the Pretty Rival, with music by Hans Linné, well known in American theatrical circles, especially in California. Each of these performances were backed by American capital, and it is reported that Sweet Susie may eventually take a trip to New York. Whether or not the pretty Rival will follow is uncertain. A. Q.

REVAL TO HAVE MUSIC FESTIVAL.

Reval, Estonia, May 25.—A great music festival will take place here from June 29 to July 2. It will be the first such occasion since the constitution of the republic of Estonia, and a number of artists of international repute will participate. R. P.

HAMBURG HEARS ANOTHER AMERICAN PIANIST.

Hamburg, May 24.—Ernest Bacon, a young American pianist, trained in Vienna, recently gave a recital in Hamburg where, chiefly by reason of his splendid technical equipment, he had a well earned success. A. S.

PASSION PLAY FOR VIENNA.

Vienna, May 12.—The Catholic organizations of this city are now preparing a series of Passion Play performances which are intended to become a regularly recurring affair along the lines of the Oberammergau productions. Prof. Peterlini, a prominent conductor of Catholic choral organizations here, is compiling the musical part of the performance. P. B.

FELIX WEINGARTNER CELEBRATES SIXTIETH BIRTHDAY.

Berlin, June 2.—Felix Weingartner is sixty years old today. Practically all the local press contained notices of admiration and well wishes for the genial Felix. A. Q.

TURE RANGSTRÖM'S MUSIC TO DEDICATE STOCKHOLM'S CITY HALL.

Stockholm, May 26.—On Saint John's day, June 24, the new monumental city hall in Stockholm will be dedicated. A festival play with music by Ture Rangström will be performed in honor of the celebration. H. G.

Artists from Persson's Studios at Asheville, N. C.

The studios of Frederic Persson were well represented last week at the biennial of the National Federation of Music Clubs, held at Asheville, N. C., in three artists, namely, Paul Ryman, tenor; Princess Watawasso, the Indian soprano, and Marie Tiffany, soprano of the Metropolitan Opera Company.

The first day, Mr. Ryman sang a group of American songs; the second day, Princess Watawasso rendered the solo part in the Indian Legend, The River of Stars, by Clarence Bawden, with a chorus from Philadelphia; on the third day, Marie Tiffany was soloist with the symphony Orchestra, under the direction of Henry Hadley.

Mr. Persson will keep his studios open all summer owing to the many reservations that have been made on his time by well known artists who wish to coach in preparation for the coming season and by out-of-town singers and teachers who have arranged to spend part of the summer in New York.

May Peterson in Northwest During April and May

Such is May Peterson's popularity in the West and on the Coast that next season she will return to the Northwest, under the local direction of Katherine Rice, of Seattle, to fill numerous concert engagements in that territory. The Metropolitan soprano's tour will open the middle of April and last well into May.

Mrs. John Dennis Mehan Artist-Pupils Heard

Eight artist-pupils of Mrs. John Dennis Mehan were heard in a highly enjoyable evening of vocal music in the handsome duplex Carnegie Hall studios, June 7. Many novelty songs (nine by Americans) and at least five new singers were heard by the large invited company which attended.

Samuel Roberts, tenor, began the program, singing with poise, including high mezzo A and A flat, with robusto climax in Waller's Poor Finish. The minor melody in a



Apeda photo

MRS. JOHN DENNIS MEHAN

Welsh song and Schubert's Serenade were nicely interpreted; urged to sing an encore he gave Passed By Her Window. Jevva Blix's powerful contralto voice was heard in three Norwegian songs, by Callan and Kjerulf, with a fine low A flat, some effective humming (with low F), and a closing number which brought her an encore. Helen Porter has been heard before in child songs, in appropriate costume, singing about Kitty being full of fiddle strings (Wells), Snippy-Snip (haircut), the Naughty Little Clock, Duck Yo' Kinky Head, all these with ingratiating charm. Solomon Grundy, an encore nonsense song, with many rolled r-r-r's, and other features made her singing very enjoyable.

Jane Neilson, splendid dramatic soprano, created a fine effect with Curran's To the Sun and in the aria from Tannhäuser, her high notes as well as her splendid German enunciation being notable; she achieved a fine effect in the aria, and sang Hayfields and Butterflies as encore. Dorothy Reid, contralto, sang Chadwick's He Loves Me tenderly and with beauty of expression, also showing range of two octaves (low F to high F) in Delibes' Oh Mer, Ouvre toi, in which she attained special climax; she is exceedingly musical. LeRoy Weil, baritone, attained a big dramatic climax in Le Cloche, sang Dusk in June, and a Foster song, and closed with the Holder Abendstern aria amid enthusiastic applause, for his voice has resonance, warmth, power and expression. He sang a humorous Negro Spiritual as encore.

Josephine Dunfee, coloratura soprano, was a special feature of the affair; she told the audience of her experience


in New York, when, coming here some years ago, she accepted a touring engagement with a band, sang so much and so wrongly that she utterly lost her voice. Last autumn for the first time in six years she managed to produce a few tones, and now, following two months of daily work with Mrs. Mehan, feels she "has accomplished wonders," and said she "I do love her." Although suffering from a cold, her fine trill and flexible voice in Caro Nome, her warm tones in Beach's Ah Love But a Day, with considerable dramatic impulse, all this showed that the fair singer deserves every encouragement. Big applause followed her appearance.

John Barnes Wells, long known as an exponent of the Mehan schooling, sang three French songs with easy flowing tone, power (in a Staub song), reaching splendid climax in Malgre Moi (Pfeiffer), and singing with utmost tenderness Sylvia (Speaks). Two Little Magpies was his encore, and needless to say this best known Mehan artist-pupil received tremendous applause.

Mrs. Mehan and Anca Seidlova played the accompaniments in a most sympathetic fashion, and when Harry McClaskey (Henry Burr) was discovered in the audience (his was the Mehan schooling) he too was urged to sing, much to everyone's delight.

Maud Allan on European Tour

Maud Allan, on a card from Rome, sends greetings to the MUSICAL COURIER, on her way back from a short professional tour which she and Leo and Mischel Cherniavsky have just made to Gibraltar, Cairo, Alexandria and Malta, meeting with much success at each place.



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Flint (Mich.) Daily Journal:

"Mina Hager, the soloist, is possessed of a charming voice of great volume and range. She received insistent encores.

Lansing (Mich.) Journal:

"The soloist for the evening was Mina Hager, a young contralto, who sang first the familiar aria 'My Heart at Thy Sweet Voice,' and the stirring Invocation to Ulrica from Verdi's 'Masked Ball.' This was fairly hurled at the audience with a defiance that should have made the universe tremble. It was stunning."

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE PRIVATE TEACHER AND THE PUBLIC SCHOOL

The Professional Relationship Which Exists Between the Average Private Teacher and the School Supervisor in Relation to Music Instruction for Children

Music, as taught in the public schools, is now a recognized State educational function. So much is being taught in the way of music in its various forms that frequently there is a misunderstanding between the private teacher and the school authorities, as to how such work shall be accredited. For several years State authorities have been willing to recognize the form of instruction as given by private

teachers, provided their pupil product passes an examination satisfactory to the school authorities, and also in States like New York, Regents' examinations in music. Private teachers should band together and endorse plans of this kind for their own protection. There is no doubt that the quality of teaching has improved greatly in the past generation, but the main object of this work is that it shall more nearly relate such teaching to the school life of the child.

Music is such an important part of the social life of a nation, that teachers and educators should make every effort to safeguard their profession against the incompetent teacher who today may practice his work without interference from the authorities. The impostor should be removed from this field of activity, and the carefully prepared and well informed instructor take his place.

THE EDUCATIONAL AUTHORITIES AND THE PRIVATE TEACHER.

At present there is no State control of music as a profession. It is not entirely practical to consider that music teaching shall be organized and protected as the professions of law and medicine, but there is a medium ground for careful analysis and control of music teaching as such. The question of licensing private teachers has never been popular. There has been a great deal of misinformation on the subject, which naturally arouses suspicion and prejudice, but proper minded teachers have come to the conclusion that some safeguard must be found to insure that the proper teachers shall have recognition by the State, and that the onslaught of the incompetent and unqualified. It has always seemed to us that the teacher who is well prepared has nothing at all to fear in competition with others. It would be a fine thing if the State should approve a certain class of teacher so that there would be an understanding between the local Board of Education and the community as to the type of person who would be approved. Children attending school could continue their music study, and have it not only accredited as part of their school work, but recognized as a major portion of their education.

To do this properly means that the teachers must be recognized by the local Board of Education, and must have some definite State approval. It should not be left to the whim of a parent to determine which in their judgment is the better teacher. As a rule parents are not able to decide this. Wherever a State Board of Education has tried to solve this problem there has been considerable enthusiasm on the part of the schools, and also on the part of certified teachers. It is perfectly practical for any school system to work out

an intelligent scheme. It is not fair to the average high school student who is ambitious to study music to be denied this privilege simply because he has not the time to go ahead with his music. The curriculum can be reorganized and certain subjects which heretofore have been looked upon as orthodox in education will be eliminated, and the cultural subjects take their places. There is a nation-wide movement toward this end.

WHAT THE PRIVATE TEACHER MUST DO.

A great many people teaching music as a profession are specialists. They have devoted many years of hard labor to mastering their specialty, and in many cases their general education has suffered. If they desire to qualify as accredited teachers they would have to present to the State Department certificates of instruction, experience in teaching, and general record as musicians. It is on this point perhaps more than any other that a discussion would arise, each one in turn feeling that he was perfectly qualified to follow his profession, merely because he had done so for many years.

Few teachers have ever been trained to be teachers. They mastered their specialty and drifted into teaching as a means of livelihood. They lacked teaching knowledge and experience, which later they gained at the expense of the pupil.

Music teaching after all should be a serious business. The day has passed when the imported music teacher may lay great claim to distinction merely because he is a foreigner with European training. In many cases this meant absolutely nothing. When parents are educated to the belief that the selection of the proper teacher for their children is a very important element in success then, and then only, will the profession of music teaching be placed upon a dignified plane. The proper place to start this is, naturally, the school, and by a sympathetic co-operation between the school authorities and the private teachers we shall eventually arrive at the solution of this difficult problem. There must be this type of co-operation in order to work out systematically various plans which will be at the same time satisfactory both to the private teacher and the educational authorities.

CHAMBERLAIN BEROLZHEIMER DINES MAYOR HYLAN MUSICALLY

Chief Executive Honored for His Interest in Advancing Tonal Art Municipally

The foregoing titles may be misleading because other things besides music were discussed at the dinner which City Chamberlain Philip J. Berolzheimer gave in honor of Mayor Hylan at the Waldorf-Astoria, on Tuesday evening, June 12. But at any rate, music was the keynote of the affair. Tonal entertainment was rendered by various artists, and all the formal speeches had reference to the work which has been accomplished by the present municipal administration in the way of bringing music nearer to the people. The speakers were the Hon. Victor J. Dowling, Archbishop Hayes, Mr. Berolzheimer, Dr. Eugene A. Noble and finally the Mayor himself. Everyone agreed that Greater New York is a wonderful city; that it has made remarkable progress in musical matters, and that its future in that direction is boundlessly bright.

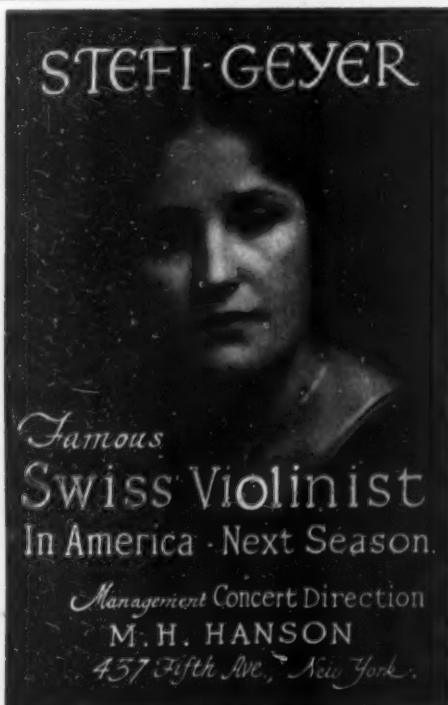
Mr. Berolzheimer gained especially enthusiastic applause when he announced that the movement for an Art Center in this city is very much alive and that active steps are being considered to locate the contemplated buildings on the site of the old and now unused reservoir in Central Park. The Mayor paid a graceful tribute to the Chamberlain, extolling the latter's musical work in behalf of the poorer people of this city.

Seldom in New York has a prettier spectacle been vouchsafed than that of the scene of the dinner. The large chamber had been transferred into a veritable garden, there being flowered walks, artificial lakes, fountains, and peacocks in the center, with the tables grouped about the outside of the landscape. The ceiling was vaulted with some blue cloth material flecked with silver stars, and imitation moonlight played around the entire picture. The feast presented to the diners was decidedly Lucullan, as one of the speakers remarked most appropriately.

Particular praise was bestowed by the Mayor and the Chamberlain in their speeches upon the Mayor's Committee on Music, which did a great deal of valuable work in arranging the tonal features in connection with the current Silver Jubilee of the city of Greater New York.

Among those present at the dinner were the following:

Philip Berolzheimer, Mrs. Philip Berolzheimer, Helen Berolzheimer, Edwin M. Berolzheimer, Mrs. Edwin M. Berolzheimer, Alfred C. Berolzheimer, Mrs. Alfred C. Berolzheimer, Hon. Albert C. Benninger, Hon. Peter Brad, Charles H. Baldwin, Hon. William P. Burr, Dr. N. L. Britton, Prof. Samuel A. Baldwin, Henry Berolzheimer, Mr. Bohnsack, Frank J. Coyle, Mrs. Frank J. Coyle, Irvin Cadmus, Hon. William B. Carawell, Hon. Michael J. Cruise, Hon. Royal S. Copeland, Mrs. Royal S. Copeland, Hon. Bird S. Coler, Frank A. Cunningham, William T. Collins, Dr. William C. Carl, Leo Doblin, Edward Dinkel, Hon. John Daly, Hon. John H. Delaney, Hon. Thomas A. Drennon, Hon. Victor J. Dowling, Dr. Frank Damsch, Daniel L. Daly, Edward D. Dowling, Carroll H. Dunning, Mrs. Carroll H. Dunning, Hon. Charles J. Druhan, Dr. Stephen J. Donohue, C. J. Eschenberg, Frank J. Foley, Hon. James A. Foley, Mrs. James A. Foley, Hon. Warren W. Foster, Hon. James A. Faurot, Fred W. Geehr, Mayer C. Goldman, George J. Gillespie, Edwin Franko Goldman, Mrs. Edwin Franko Goldman, Hon. Edward J. Glennon, John J. Glennon, Hon. Charles L. Gay, George H. Gartlan, R. A. Gushce, Hon. John A. Harrias, Joseph Haag, Mrs. Joseph Haag, Hon. Joseph P. Hennessy, Willis Holly, Mrs. Willis Holly, Hon. Nicholas J. Hayes, Otto C. Heinze, Mrs. Otto C. Heinze, Ada Louise Heinze, Hon. John F. Hylan, Hon. A. J. W. Hilly, Archbishop Patrick J. Hayes, Percy H. Johnston, Patrick Jones, Hon. Joseph Johnson, Mrs. Arnold W. Koehler, Otto H. Kahn, Augustin Kelly, Father John B. Kelly, Walter Kiemetter, Grace L. Kelly, Frances Keegan, Leonard Lieblich, Sophie Irene Loeb, Hon. Wm. J. Lahey, Hon. Fiorello H. La Guardia, Adolph Lewisohn, Sam Lewisohn, Alexander Lambert, Monsignor M. J. Lavelle, George W. Loft, Mrs. George W. Loft, Hon. Wood. D. Loudon, Dr. John J. McGrath, Hon. John V. McAvoy, Hon. John H. McCooey, Mrs. John H. McCooey, Elizabeth Marbury, Mrs. Ada C. McCooey, Hon. Thomas R. McGinley, Dr. Frank J. Monaghan, Hon. William McAdoo, George F. Mand, Hon. I. T. Mahoney, Hon. R. H. Mitchell, James H. Marron, Hon. Frank Mann, Hon. Edward J. McGoldrick, Hon. Francis Martin, Hon. Julius Miller, Peter Mitchell, Jacob Newman, Hon. Percival E. Nagle, Dr. Eugene A. Noble, Joseph J. O'Brien, Mrs. Joseph J. O'Brien, Dorothy O'Brien, Hon. John P. O'Brien, Mrs. John P. O'Brien, Inspector John O'Brien, Hon. Edwin J. O'Malley, Irving O'Hara, Edna O'Hara, Flora O'Hara, Hon. Frank J. Prial, Edward J. Plunkett, Mrs. Edward J. Plunkett, Hon. Anning S. Prall, Mrs. Anning S. Prall, John Quinton, Lieut. Edward J. Quinn, Hon. George J. Ryan, Frances W. Rokus, Hon. Otto A. Rosalsky, Mrs. Otto A. Rosalsky, E. W. Rockefeller, Hon. Edward Riegelman, Mrs. Anna Roselle, Mrs. Rosell, Hon. Henry Smith, John Godfrey Saxe, Inspector John F. Sweeney, Hon. Charles Sweeney, Mrs. Helen C. Seward, James P. Sinnott, Sol. M. Stroock, John F. Sinnott, John F. Sinnott, Theodore F. Snyder, Harry B. Smith, William G. Tachau, Hon. Alfred Taylor, Hon. Alfred D. Talley, Hon. Franklin Taylor, William G. Whittemore, Mrs. William G. Whittemore, Harry W. Watrous, Hon. Frederick A. Wallis, Hon. William F. Walsh, Mrs. William F. Walsh, Arthur Watjen, Mrs. Grover A. Whalen, Hon. Grover A. Whalen, Josiah Zuro, Margo Zweig, Edward J. A. Zeiner.



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LEONID KREUTZER'S BALLET-PANTOMIME HAS SUCCESSFUL BERLIN PREMIERE

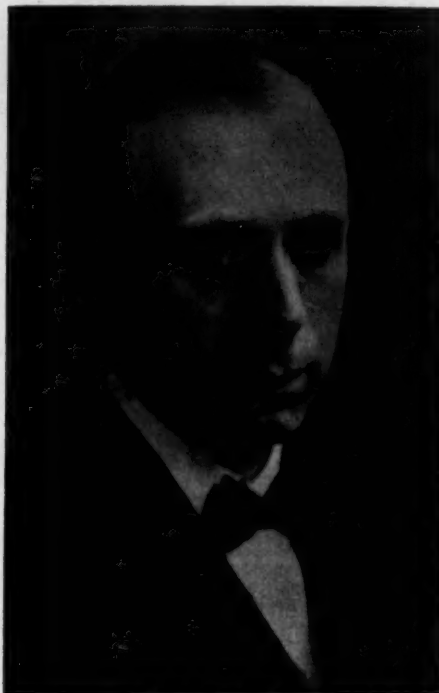
The God and the Bayadere, After Goethe, an Effective Subject for Dance Interpretation—Kreutzer's Music Pleasing

Berlin, May 26.—Leonid Kreutzer, one of our best known and most esteemed pianists, has hardly been known in public as a composer so far. He made his debut in this capacity with a big four-act dance pantomime, entitled *Der Gott und die Bayadere*, which had its first performance at the Deutsches Opernhaus in Charlottenburg a few days ago. Richard Weichert is the author of the libretto, the action being based on Goethe's celebrated Hindu legend of the same name. The libretto hardly succeeds in transferring Goethe's sublime poetic idea to the stage without the admixture of grosser traits. But on the whole it offers an effective subject for a dance-pantomime and, thanks chiefly to Kreutzer's music, it proved remarkably impressive and was rapturously applauded by a large and animated public.

Kreutzer, Russian by birth and education, has the instinct of the Russian musician for the possibilities, the expressive power and the picturesque effects of the dance. Moreover, he is an accomplished musician, an inventor of graceful, charming and characteristic melodies. The orchestra he treats skillfully and with cultivated taste. A considerable number of striking effects and fine details arrest the attention of the listener. The Indian local color is well characterized by exotic harmonies, rhythms and melodies, not however with a view of producing sensational effects at all costs. There is no noticeable attempt of rivalling with Stravinsky and Richard Strauss, the two contemporary champions of the dance-pantomime. Neither has Kreutzer the ambition of making a complicated symphony of his dance music. He is satisfied with illustrating in a natural, unforced, characteristic and pleasing manner the story told by the gestures of his dancers.

Of these, Lina Gerzer as the Bayadere was by far the most prominent, and though one cannot yet compare her to the great Russian dancers she bids fair to reach a high degree of perfection in her art. Stage settings, costumes and stage management in general were not more than mediocre. Of remarkable effect, however, were the precision, good balance and quick response of the orchestra, directed by Kreutzer himself, who once more proved himself to be an orchestral conductor of unusual capacities.

HUGO LEICHTENTRITT.



LEONID KREUTZER

Fine Recital at Patterson Studios

An intimate recital was given at the studios of A. Russ Patterson, Monday evening, June 11, by Idelle Patterson, soprano, assisted by Ruth Kemper, violinist. A Mozart aria, *Il Pastore*, was charmingly rendered by Mme. Patterson, with a violin obligato by Miss Kemper. A group of songs in French included *Mandolines et Guitares*, Grolez; *Priez, Aimez, Chantez*, Gregh; *Mon Gentil Pierrot*, Leoncavallo, and *Hymn au Soleil*, from *Le Coq d'Or*, by Rimsky-Korsakoff.

Mme. Patterson sings with a finish of style and artistic intelligence that is delightful; her diction, too, whether in French, Italian or English, is excellent. Her skill in vocal technic enables her to present her songs in such a manner as to bring out all the beauties and to give adequate expression to them. *Ultima Rosa*, Zandonai; *Fiocca la Neve*, Cimara, and *Girometta*, Sibella, were her Italian selections. A group of songs by American composers included *When the Land Was White With Moonlight*, Nevin; *The Answer*, Robert Huntington Terry; *The Fairy Pipers*, A. H. Brewer; *The Singer*, Maxwell, and *To a Hilltop*, Ralph Cox. Her interpretation of Robert Huntington Terry's *The Answer* was especially beautiful and she was personally congratulated by the composer, who was in the audience. The *Fairy Pipers* was given with exquisite daintiness and crisp staccato. By request Mme. Patterson gave as one of her encores the *Mad Scene* from *Lucia*, in which the flexibility and range of her voice and her technic in coloratura work showed to advantage. Besides Mme. Patterson's artistry her charm of personality always wins her audience, and this time proved no exception to the rule.

Miss Kemper was heard in two groups of violin solos. *Crinoline Minuet*, by Albert Stuessel, was a delightful number, played with grace, and *La Precieuse*, Couperin-Kreisler, also pleased greatly. A lovely number also was Henry Holden Huss' *Berceuse Slave*. Miss Kemper has a facile left hand technic and a strong, rhythmic sense. *Wieniawski's* *Obertass mazurka* was rendered with much vigor, fire and temperament, and the young artist was warmly applauded.

Kruse Delights Home Town Folks

Leone Kruse, dramatic soprano, who during the past season has made a splendid impression with many of the leading clubs and societies in the East, closed her season on May 25 with a recital at her former home at St. Johns, Michigan. Her father was the pastor of St. John's Methodist Church when Miss Kruse was a child, and the singer was given a veritable ovation by her friends, who crowded the Methodist church, overflowing to the Sunday School rooms. After the concert, nearly everyone of the audience greeted Miss Kruse congratulating her on her fine success; many of her old schoolmates were in the audience and she was the center of a laughing, joking crowd, many of whom recounted escapades of high school days and other incidents of her stay in St. Johns, when she sang in the choir. The feature of her last group of songs was a song in manuscript by her coach, Walter Golde, *Awakening*, which she introduced for the first time at her concert at Norfolk, Va., last month. The song, which is dedicated to Mme. Jeritza, has so far been sung only by Miss Kruse. The prima donna is at present resting at Ionia, Mich., where her father is now pastor, and she will sail for Germany in August to spend several months there in preparation for her operatic debut. She will return in April to fulfill some spring festival engagements in this country that have already been booked by her managers.

Lily Strickland Home from India

Lily Strickland-Anderson, the well known composer, has just arrived home from India, where she and her husband have been living for the last three or four years. Just before leaving she had a signal honor conferred upon her in being made a member of the exclusive India Research Society for her work in the investigation of Indian music,

many of the results of which have been embodied in the series of articles on the subject that appeared in the *MUSICAL COURIER*.

Mr. Anderson is on a six months' leave of absence, and he and his wife will spend the summer with relatives in Williamston, N. C. He will return to his post early in the fall, but Mrs. Anderson will remain in New York until

about the New Year to enjoy the first half of the musical season.

The *MUSICAL COURIER* will publish a second series of her articles on music in India during the present summer and will later publish several articles upon music in the Orient, written from material collected during her visits to China, Japan, Java, and other Oriental countries on her way home.

Russian Opera Off to Mexico

The Russian Grand Opera Company is entering upon another stage of its 'round-the-world tour. It left on the Ward Line, June 14, en route to Vera Cruz, whence it will go by rail to Mexico City. The Russians will have a season of eight weeks in the National Theater in the Mexican capital, after which they will tour South America. Since they left Russia they have toured Siberia, Japan, and all of the important cities of Asia, Java, Manila and North America, and it is their intention to visit every continent before returning to Russia. S. Hurok, who directed their tour of the United States and Canada, is also arranging their world tour. The chorus, orchestra, ballet and list of principals have all been augmented for the Mexico City engagement, which is to be under the auspices of local guarantors represented by I. E. Silingardi, the Latin-America impresario.

Activities of Haywood Institute Teachers

Wilhelmina Baldwin's voice culture classes gave a program at the Evangeline Booth Hospital, Boston, on May 24. On June 2 a recital was given by her Boston and Worcester pupils, assisted by her universal song classes. On May 15 the pupils of A. E. Haesener, Erie, Pa., took a prominent part in the program given at the Masonic Temple under the auspices of the Musical Art Society, of which Mr. Haesener is conductor.

Now and again we hear a singer whose enunciation is so imperfect that much of the pleasure of listening to her is destroyed. That is an unpardonable fault—and a needless one. To hear TILLA GEMUNDER is a delight; every word is clearly enunciated, and with her beautiful voice, she is indeed a singer worth hearing.

W. C. D.

(To Be Continued)

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BOSTON'S INTEREST IN "POPS" UNABATED

Laura Littlefield Scores as Soloist—Peirce Adds to Laurels as Choral Conductor—Summer Instruction at New England Conservatory—Barrows Pupils Give Recital—A French View of the New England Conservatory

Boston, July 17.—This is proving to be a record breaking season at the "Pop" concerts in Symphony Hall. Mr. Jacchia opened the last week of these popular concerts with his third Sunday evening program before a capacity throng. The program was drawn altogether from operatic sources, comprising these pieces: Polonaise from Eugen Onegin, Tchaikowsky; Overture to William Tell, Rossini; Meditation from Thais, Massenet; Bacchanal from Samson and Delilah, Sains-Saens; Fantasia, Madame Butterfly, Puccini; Tempest Scene from Othello, Verdi; Prelude and Closing Scene from Tristan and Isolde, Wagner; Fantasia, Carmen, Bizet; Intermezzo from Cavalleria Rusticana, Mascagni; Dance of the Hours from La Gioconda, Ponchielli.

Through the balance of the week the concerts were marked by a heavy attendance. The Institute of Technology had its night Monday, while the Masonic Clubs filled the hall to overflowing on Tuesday. Wednesday brought Dartmouth night and Thursday Tufts. Enthusiasm was the rule throughout the week. Mr. Jacchia and his splendid orchestra winning well deserved plaudits, the Italian leader for his spirited conducting, the orchestra for its excellent playing.

LAURA LITTLEFIELD SOLOIST AT "POPS."

Laura Littlefield, the popular soprano, was the soloist on Radcliffe night at the "Pops" recently. Mrs. Littlefield, who is a graduate of Radcliffe College, gave a pleasurable demonstration of her familiar abilities in the aria, Un Bel Di, from Puccini's Madame Butterfly, and in Rimsky-Korsakoff's exotically beautiful Chanson Indoue. The soprano is a favorite with Radcliffe graduates and she was recalled again and again.

PEIRCE ADDS TO LAURELS AS CHORAL CONDUCTOR.

The West Newbury Choral Society, John Peirce director, gave its fifth concert on June 6 at the West Newbury Town Hall, when the oratorio Elijah, by Mendelssohn, was performed before a large and thoroughly appreciative audience. The soloists were Alice Armstrong, soprano; Elva Boyden, contralto; Roy Patch, tenor, and H. Wilfred Zink, bass. Mrs. Disa Adams served as the efficient accompanist. All the soloists did most satisfying work, as was shown by the very cordial applause after each number. The chorus was well balanced, attentive to the wishes of the director, and sang with a full sonorous tone that would have done credit to a much larger chorus. Some really beautiful singing was done in the opening and closing numbers of the oratorio and in He Watching Over Israel.

This concert brings to a close two successful seasons, successful in both a financial and artistic sense. Large audiences at the concerts and gratifying attendance at rehearsals have been the rule. Mr. Peirce has demonstrated what can be done in a small community in a musical way, if there is a leader who is willing to work and who is a sincere musician.

Mr. Peirce has completed a very busy season, both as a teacher of singing and as a singer. He has had concert appearances in New England and in Canada, a number of these appearances being reengagements, a fact which proves his popularity. Mr. Peirce is under the management of Aaron Richmond for New England and Canada, and of Harry Culbertson of Chicago for the Middle West.

BARROWS PUPILS GIVE RECITAL AT COPLEY PLAZA.

An uncommonly interesting song recital was given by pupils from the Boston studio of Harriot Eudora Barrows, Saturday evening, June 9, at the Copley Plaza Hotel. The following singers were heard: Lillian A. Scholz, Virginia Blackmur, Dorothy Stevens, Irene Farren, Alice S. Paton, Esther Mott, Helen Shepard Udell, Alice Louise Armstrong, Marguerite Watson Shaftoe and Claudia Rhea Fournier, in a well varied program drawn from the classics and from modern composers. The singing of these artist pupils reflected great credit on their well known instructor, Helen

Tiffany and Mary Powers were helpful accompanists. A large audience gave frequent evidence of its warm appreciation.

SUMMER INSTRUCTION AT NEW ENGLAND CONSERVATORY.

The New England Conservatory will be open, as usual, for private teaching during the summer months. Class instruction is not given, but lessons may be arranged for with members of the faculty who take pupils at the conservatory during the vacation season. Teachers of pianoforte, voice, violin and violoncello, harmony and other subjects are available. Information as to the faculty members who will teach at the conservatory during the coming summer may be obtained from the general manager.

A FRENCH VIEW OF THE NEW ENGLAND CONSERVATORY.

Under the title, Nouveau conservatoire anglais de musique, Le Courrier Musical de Paris recently published a sketch of the New England Conservatory of Music, illustrated with half-tone pictures of Mr. Chadwick and of the Jordan Hall stage. Significant paragraphs of this article convey to French musicians and music students the following information concerning the conservatory:

"This very important conservatory offers comprehensive instruction in music and includes a dramatic department. The academic course requires the study of an instrument or of the voice as well as the theory and history of music. Orchestral and chamber music classes are provided, the former comprising eighty-six exccutants, all students. Diplomas of various classes were awarded: Twenty-six to soloists; fifty to prospective music teachers, and nineteen other diplomas. The prize of a Mason & Hamlin grand pianoforte was awarded to Alice Rathbun.

"This great conservatory is one of the most important in America and enjoys a very high reputation."

A NEW ENGLAND CONSERVATORY NOTE.

Members of the graduating class of the New England Conservatory of Music gave their annual concert in Jordan Hall of the Conservatory building Wednesday, June 13. The program included three works by members of the faculty: Henry M. Dunham's fantasia in D minor, for the organ, played by Margaret Bernice Randall, and songs, an Echo Song, by Frederick S. Converse, and serenade, by Charles Bennett—sung by Katharine Louise Hemminger. Other soloists were Helen Gray Ponthan, Dorothy Caroline Avery, Irene Melvena Cameron, Ruth Elizabeth Austin, Marguerite MacDonald Rist, Ruth Lillian Currier, Horace Newcomb Killam and Gertrude Goldman. J. C.

Graveure Classes Arouse Interest

No event in musical circles in recent years has aroused more unanimous popular interest as the contemplated master classes of the eminent baritone, Louis Graveure, which have been announced as a July and August feature of San Francisco music life by Manager Selby C. Oppenheimer. There are few singers before the public today held in such remarkable esteem as the eminent baritone, Louis Graveure, and few in the world held higher as a really great vocalist than this same splendid artist. His talents are recognized wherever the best in music is appreciated, and his unusually great art has been cause for comment for many years. Graveure's methods as a recitalist have long been the standard toward which many discerning students, artists and teachers have striven. Therefore, the opportunity to study with this master, with the opportunity of absorbing at least a part of his supreme diction, of learning first hand the means whereby he has gained the breath control in singing which has brought him fame, and of coaching in his superb interpretations, not alone of songs and ballads, but also in operatic arias as well, has brought to Oppenheimer's office hundreds of requests for information.

Graveure will begin his operations in San Francisco on Monday, July 16, remaining for five weeks, presiding over a master class for advanced pupils, teachers, artists, etc., and an auditor class for those who merely listen to the coaching of the masters, hear the lectures and participate in the discussions. Sessions will take place every Monday, Tuesday, Thursday and Friday during the period. The classes are rapidly becoming fully enrolled. S. J.

Francis Macmillen Weds Miss Mure

As announced briefly in last week's issue of the MUSICAL COURIER, Dr. and Mme. Jean Mure of Paris and New York announce the marriage of their daughter, Lilian, to the American violinist, Francis Macmillen, at St. Thomas' Church, Tuesday, June 19, at 12 o'clock noon. Miss Mure's father is a retired French physician, and her mother was Lucretia Abbott, of Boston, prior to her marriage. She is a niece of F. J. Stimson, former Ambassador to the Argentine Republic.

The wedding at St. Thomas' chapel was private. The young couple sailed on the President Polk the following day for a honeymoon in Europe, where Mr. Macmillen will secure new material for his programs next winter. They will make their home in New York City.

Hubbard to Teach in Los Angeles

Arthur J. Hubbard, the Boston teacher of famous singers, has announced his intention of teaching in Los Angeles during July and August of this year. Mr. Hubbard, who has not been to the Pacific Coast before, is most desirous of becoming more familiar with the musical conditions there. He has taken a studio in the new Southern California Music Building and will be represented by France Goldwater, the Los Angeles manager.

One of his foremost pupils, Arthur Hackett, recently made a great success as soloist with the Los Angeles Oratorio Society, John Smallman conductor, in Samson and Delilah at the Philharmonic Auditorium, and also in Henry Hadley's Ode to Music at the Hollywood Bowl.

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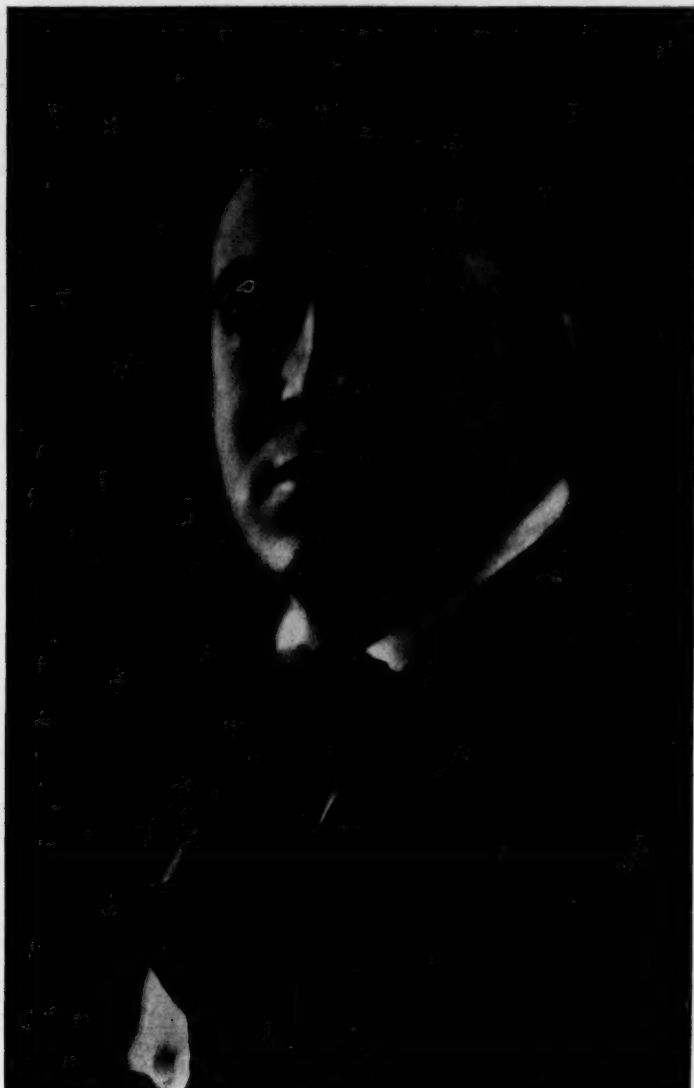


Photo © Fernand de Guelde.

TITO SCHIPA
as he appears in *Martha*.**Schipa Closes Brilliant Season**

The past season for Tito Schipa will go down in history as record making. His success as one of the premier tenors with the Chicago Civic Opera Company was of course taken for granted, but no one—not even his managers—looked for such a phenomenal record for a first year concert tour of the country. But therein was the surprise which genius invariably has in store for those who cannot fathom its depths. No great sensation was expected of him, for he was unknown to concert goers and his name and fame in opera were confined to a limited sphere. That he should, in the space of a few months, completely overthrow tradi-

tion, thereby accomplishing a feat that so many others have devoted years to achieve and still others to miss, is indeed remarkable.

Acclaimed everywhere in glowing terms and sweeping audiences away from decorum, he is, according to one eminent reviewer: "A demonstration that the art of song will not perish with the old guard," because he possesses the ability to grasp psychological situations. He understands human nature and so sings the music the people like and sings it in a manner that unfolds all its charm. Mere technical skill and a fine voice alone will not serve for such a purpose. Schipa has disclosed a certain type of innate genius that is born in the marrow—a something that sends the inner meaning of a song straight home to the heart.

Only a supreme artist would dare tempt fate by giving a Neapolitan street song after an operatic aria or a classic group of songs, but Schipa does it because he has that undefinable combination of personality and greatness so pronounced in his illustrious predecessors of the concert stage. That is the basic reason for his meteoric rise to a stellar position in America within an unbelievable modicum of time. He is the type of artist that enthalls hearers en masse, and the wonder is accomplished without subterfuge or camouflage. He never resorts to "sob stuff," for he can be highly emotional without being overdramatic or sensational. He sings *con amore* because nature intended him to sing so, and with his acquired mastery of vocal art his natural gifts have full sway. According to another authority, Schipa "has few equals—if any, everything he does being so individual. He has become the idol of music lovers who recognize in him a rare tenor in this unfortunate period of vocal mediocrity. His popularity, too, rests on his gracious manner in meeting his public, thereby begetting an instantaneous friendly attitude; and while he stays well within the limits of good singing yet his voice carries to the rafters with clearness and effect and he never fails to astonish with his wonderful diminuendo on the highest tones, striking examples of this

being shown in his recently issued records of *Princessita* and the *Dream from Manon*. Each time one hears him, one discovers new resources and new possibilities, since he sings with a steady glow of inspiration that kindles similar emotions in the hearts of his hearers. Charming and brilliant are terms usually qualifying femininity, but in this good looking, fascinating youth, the dictum is reversed. Consequently he has proved a big drawing card.

His career has been spontaneous—never forced, never overadvertised, never fraught with indecorous publicity, with results more gratifying to a great music-loving public which has itself discovered this artist and placed him upon the high road to popularity and fame. So today, throughout the country, Schipa is the hero of an unbroken chain of recitals which have developed a skill and finesse that place him among the foremost favorites—and it has been accomplished so easily and quietly—just greatness asserting itself and coming into its own.

During the past season he gave three recitals in Havana within a week to capacity audiences, and later appeared in two operatic performances with such success that the manager phoned to New York requesting two more, but the concert itinerary of the tenor made acceptance impossible. He has already been re-engaged for three more concerts there next season. At the North Shore Festival, May 25, he started the audience applauding as it seldom applauds, and the enthusiasm was so great as to compel two encores after the rendition of *M'Appari* from *Martha*. His managers, Evans and Salter, received the following wire next day from the manager of the festival: "Schipa had big ovation at Evanston Festival last night. Five thousand people in attendance all liked him immensely. Hope we can have Schipa again at 1924 festival." In New Orleans, where he gave two concerts in six months, the local manager has re-engaged him for next season and another manager who presented him four times last season has requested even a greater number for next year.

At his closing recital in Buffalo, May 28, Schipa won such a triumph as to create an immediate demand for another appearance. Even as early as now, his schedule for 1923-24 is three-quarters booked, many of these being re-engagements, and the remaining dates rapidly filling. His managers say he will without a vestige of doubt have a full slate for next season. S. D. P.

Amato Under Haensel & Jones Management

By cable from Italy, the *MUSICAL COURIER* learns that Pasquale Amato has signed a contract with Haensel & Jones to appear in concert in America next season during April and May. Amato recently was received with ovations upon his reappearance in Italy after a lengthy rest, and his forthcoming concerts in America are anticipated with interest.

Gray-Lhevinne to Play in Harrisburg, Pa.

Gray-Lhevinne has been engaged for a recital at Harrisburg, Pa., on December 13.

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CHICAGO SUMMER ACTIVITIES BEGIN

Commencement Exercises and Opening of Ravinia Season of Particular Interest—Gunn School Gives Reception for Lee Pattison—Jeannette Durno Presents Another Pupil—Sherwood School Commencement—M. Jennette Loudon's Summer Classes—Devries' Interpretative Classes Perform—Other Events

Chicago, June 16.—The second week of June is always a dull one here as far as musical attractions are concerned. Commencement exercises at all the principal music schools are scheduled for later in the month, and with Ravinia opening its doors on June 23, the musical season will get its second wind at the beginning of the summer. Elsewhere in this paper is published the repertory for the first week at Ravinia, where rehearsals will start in all earnestness next Monday. President Eckstein expects this season to be one of the most brilliant. He having assured the artistic success, it remains for the public to make it financially so by attending the performances nightly during the week in as large numbers as they do on Saturday and Sunday evening. The sold-out sign should be hung out at Ravinia from June 23 until the season closes on Labor Day.

GUNN SCHOOL RECEPTION FOR PATTISON.

The Glenn Dillard Gunn School of Music and Dramatic Art gave a reception in honor of Lee Pattison on Sunday afternoon, June 10, in the sumptuous quarters of the fashionable school, which is located at 1254 Lake Shore Drive. A large and distinguished gathering had assembled to greet Mr. Pattison, who, as often announced in these columns, has been secured by Mr. Gunn as guest teacher at his school during the summer session when Mr. Pattison will hold master classes and a series of five interpretation classes. These interpretation classes, by the way, begin June 26. Mr. Pattison will play and discuss the works of the great piano composers in the following order: June 26, Beethoven; July 3, Bach; 10, Brahms and Schumann; 17, Chopin; 24, Liszt and the moderns. Students who desire to play in these classes for criticism should be prepared according to this schedule. Mr. Pattison will receive members of the interpretation class on Wednesday, June 20. To mention again the reception given in his honor, it was a huge success, Mr. Pattison playing with Jacques Gordon the Brahms sonata in G major and Beethoven's A major sonata, all to the great delight of a very responsive audience.

JEANNETTE DURNO BRINGS OUT ANOTHER PIANIST.

Many professional students from the Jeannette Durno studios have been heard publicly during the past season and she brought out another one of her talented students on Sunday afternoon, June 14, at Lyon & Healy Hall. This time Irma Orser, who made her first public appearance before a very appreciative audience. Irma Orser has every requirement to make a big success in the field of her endeavors. She has a lovely personality and her playing in every way reflects not only a deep student and a sincere artist but also one whose training has been built on solid

foundation. Her program was most interesting, and, superbly rendered, gave much pleasure. After the Chopin group, baskets of flowers were passed over the footlights to the young pianist, who was recalled time after time to the stage to acknowledge the vociferous plaudits of her already numerous admirers. Her first group included the sonata in D major by Haydn, Mozart's Pastoral Variations, César Franck's prelude, chorale and fugue. Then came the Chopin group, which by the way, was the only one heard by this writer and comprised the preludes op. 28, numbers 1, 3, 6, 11, 15 and 18; C minor waltz, mazurka A minor and C minor etude. The closing group was made up of Faure's impromptu in E flat minor, Palmgren's waltz, MacDowell's A. D. 1920 from the Sea Pieces and Dohnanyi's F minor capriccio. Miss Durno, who was present at the launching of her pupil, must have felt happy, as Miss Orser's playing reflected much credit on her mentor whose teaching has been so successful that her large clientele is not the result of a passing vogue but that durable one that comes only to efficient teachers.

SHERWOOD SCHOOL'S ANNUAL COMMENCEMENT.

The twenty-eighth annual commencement concert of the Sherwood Music School, given with the assistance of the Little Symphony Orchestra of Chicago, brought a large audience to the Studebaker Theater on Sunday afternoon, June 10. The Sherwood Music School, with its numerous branches spreading all over the country, is yearly growing larger and larger and the talent heard at the commencement concert showed the high artistic standard maintained at the school throughout the collegiate year. Commencement concerts are practically all more or less alike and for that reason little space will be given them in these columns. Pupils, it has often been said, should be encouraged, but often when a writer on a paper like the MUSICAL COURIER praises them too much, young graduates figure that they are full-fledged artists and need no further tuition. Thus, mentioning the names of those who appeared on the program on this occasion and joining them all in words of praise and adding that each was a credit to the Sherwood School and its faculty, will be sufficient. Koempel Koehler played the first movement of the Beethoven C minor concerto. Kathryn Llewellyn sang the Air de Lia from Debussy's L'enfant Prodigue. Arthur Wildman played Tchaikovsky's concerto in B flat minor. LeRoy Hamp was heard in the aria, Onaway, Awake Beloved, from Coleridge-Taylor's Hiawatha's Wedding Feast. Gwendolyn Llewellyn rendered the Liszt Hungarian fantasy. Lucile Long offered the Bemberg Hindoo Song and Richard Edmundson closed the program with the Liszt E flat concerto.

M. JENNETTE LOUDON'S SUMMER CLASSES.

One of the leading piano teachers of Chicago, M. Jennette Loudon, is holding summer classes at her Fine Arts Building studio, beginning June 15. Besides class work, Miss Loudon is devoting a good part of her teaching time to private instruction for advanced students, having received many requests from out-of-town students, a number of whom are former Loudon pupils now making names for themselves in the professional field. Miss Loudon's students are among the best trained musicians of the country, as she is one of the finest teachers of the piano.

DEVRIES' INTERPRETATION CLASS.

Last Wednesday afternoon, a few friends of Herman Devries were invited to one of his interpretation classes, which are held weekly in the Fine Arts Building. Among his professional pupils heard on this occasion was Milo Luka, baritone of the Chicago Civic Opera Company, with which organization he has been re-engaged after a very successful season. He sang in telling fashion Di Provenza from Verdi's Traviata, and the Cavatina, Avant, de quitter, from Gounod's Faust. Percy Fairman, an uncommonly fine basso, disclosed his large and sonorous organ in the Invocation from Robert, the Devil, by Meyerbeer, and an aria from Victorien's de Joncieres' Sardanaple. Mr. Fairman is a business man who sings only for his pleasure and that of his many friends, but should he desire to enter the professional field, his vocal equipment would assure him a prominent place. Alexander Campbell, who has been under



ROSA RAISA AND GIACOMO RIMINI, the two Chicago Opera stars, photographed on board the S. S. Conte Rosso, on which they crossed the ocean.

Herman Devries' tutelage for the past fifteen months, and is already well known in musical circles here, having sung often before the leading musical clubs and holding an important church position, sang three songs in a manner all to his credit and that of his mentor. After hearing Mr. Campbell one is not surprised at his popularity.

Arvida Parrish, mezzo-soprano, sang that stunning number from the pen of Rudolph Ganz, Il Faut Aimer, and the gavotte from Thomas' Mignon. Miss Parrish has an agreeable organ, well placed and already used with marked ability. She made a deep impression on her listeners. Miss Brown, whose first name could not be ascertained, will have

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no difficulty in making that name known, as she should do well in her chosen profession, judging from the manner in which she sang the difficult aria, *Il Est Doux, il Est Bon*, from Massenet's *Herodiade*. Dorothy Cannon, a very clever singer, has been well taught in the art of beautiful singing. She knows how to handle her organ and sings the classics with marked authority and dignity, as witness her reading of the Handel aria, *Care Selve*. Miss Cannon, who, by the way, is one of the most popular young ladies in the smart set, is a very serious student and is well remembered for her few appearances last season with the Chicago Civic Opera Company in *Parsifal*, where her musicianship was much admired by the various conductors. Helen Freund, a pupil of Mrs. Herman Devries, of whom this department has often spoken, again disclosed her beautiful coloratura in songs in which she had not been heard previously, and deepened the good opinion formulated recently. Miss Freund's work has been recognized and she has recently received honors that will provide for her further studies.

RAISA AND RIMINI IN EUROPE.

Just as they left the Conte Rosso, on which they crossed the ocean, Rosa Raisa Rimini and her husband forwarded to the *MUSICAL COURIER* their picture, taken on board, with this inscription: "Dear Friends: Here we are after nine days of spaghetti. We think we look terrible. A few good games of tennis will take off the hundred pounds we both gained. Best wishes and love. Sincerely yours, (Signed) ROSA RAISA-GIACOMO RIMINI."

CHICAGO MUSICAL COLLEGE NOTES.

A concert by students in the piano, vocal and violin departments of the Chicago Musical College was given in Central Theater on Sunday afternoon.

Lucille Mallory, Elsa Reinhart and Margaret Hayes, vocal students, are engaged for summer chautauqua with the Ellison White Bureau.

Zelma Smithpeter, vocal student, and Manfred Gotthelf, of the faculty, were heard in a return engagement at the South Shore Country Club on Sunday afternoon. Miss Smithpeter sang last Monday for the radio.

Anne Leonard, student of Mrs. Herdieu, has been singing recently with great success at recitals at Antigo (Mo.) and Manitowoc (Wis.).

Ruth Garnett, student of the vocal department, is in Asheville N. C., attending, as a winner of the Rocky Mountains District prize, the convention of the National Federation of Women's Clubs.

Students of Elsie Barge gave a concert in the Recital Hall, Steinway Hall, on Saturday evening.

Mrs. Cutter and Edward Collins, both of the faculty, with Alfred Wallenstein, first cellist of the Chicago Symphony Orchestra, joined in a program given for the benefit of the starving children of Germany and Austria, at the home of Mrs. Oscar Mayer, June 14. Ruth Jones, Dorothy Friedlander, Grace Strassburg and Lillian Winter gave a program this week for the Y. W. C. A. girls' benefit fund.

THE STULTISES AT NORTHWESTERN GYMNASIUM.

The Pirates of Penzance was given by the University Circle at Patten Gymnasium, June 14. Monica Graham Stults sang the role of Mabel in a manner all to her credit and acted it with vim and enthusiasm. She was vigorously applauded, and, as ever, proved a favorite with the Evanstonians. Walter Allen Stults was the sergeant of police. He made a very funny one and once more disclosed his rich basso to fine advantage. Mr. Stults has often participated in opera performances, always winning the favor of his listeners. Rollin N. Pease was the Pirate King; Loyal Phillips Shawe and Eugene Dressler were also in the cast. The performance was staged by Charles Jones, and the accompaniments furnished by the Little Symphony Orchestra. Last year, for the Mikado, the receipts were \$3,000 and it was learned from good authority that this year the box-office receipts surpassed those of the previous season. The performance was for the benefit of the Women's Building Fund of the Northwestern University.

SUCCESSFUL BEDUSCHI PUPIL.

Among the successful pupils of Signor Umberto Beduschi is William Rogerson, formerly with the Chicago Opera Association, who presented his photograph to his teacher with the following inscription: "To Signor Umberto Beduschi, with admiration for his wonderful teaching, from his pupil. (Signed) William Rogerson, January 10, 1922."

AT THE BOLM SCHOOL.

Jean Binet, Dalcroze exponent, who is to conduct special classes in Dalcroze Eurhythmics at the Adolph Bolm School of the Dance this summer, will arrive just in time to commence his classes Monday, June 25, and not June 28 as first announced. The classes will be daily and the course will last for three weeks.

Adolph Bolm himself will teach during the summer session, as will also his able assistants. There is a large registration.

BUSH CONSERVATORY COMMENCEMENT SERIES.

Kenneth M. Bradley is a man of ideas. His latest, a winning one, was to have the commencement exercises of the Bush Conservatory, of which he is the able and popular president, held in the recital hall of the school instead of in a downtown theater. The innovation is a good one and from an advertising standpoint it is recommended to other schools. Students who appear on the programs invite friends to come to the school and the visit may result in some of them enrolling next season. They get acquainted, find the surroundings congenial, and they are in the right frame of mind to listen to boosters of the school. The commencement series of ten programs started on Tuesday evening, June 5, and was concluded on Saturday afternoon, June 16. Close to one hundred students appeared in the series, and judging from those who furnished the program on Friday evening, June 15, the talent this year at the Bush Conservatory is of the highest order. The Bush Conservatory, an old institution, has always held a prominent position among the leading schools in the country.

MARY WOOD CHASE SCHOOL COMMENCEMENT CONCERT.

The Mary Wood Chase School of Musical Arts is in many ways unique—witness the announcement of the concert that took place in the Fine Arts Recital Hall on Saturday afternoon, June 16, and which was billed as "the annual June concert by students selected from the preparatory, intermediate, academic and professional training courses." The Mary Wood Chase School, which has many branches in Chicago and suburbs is a musical institution of which Chicago is justly proud. Listening to the students

who appeared on the program one realized anew the careful training that had been given each participant—some of them only children, others full-fledged pianists. Miss Chase, the able head of the school that bears her name, has surrounded herself with competent instructors and the long established school, built on solid foundation, has attracted the attention of teachers who annually coach during the summer months at the school, which has artistry as its motto.

NORMELLI ENGAGED BY APOLLO CLUB.

Edith Bideau Normelli, soprano, who has been under the exclusive management of Walter Anderson, Inc., of New York City for two years, announces that she is now under her own management in Chicago, where she has recently located permanently.

She will fill many engagements during the next season in the East, South and Middle West, tours already having been booked. Mme. Normelli has been engaged as soloist by the Apollo Musical Club of Chicago, Harrison Wild conductor, for the rendition of Handel's *Messiah*, Sunday afternoon, December 23, at Orchestra Hall.

SAAR OFF TO PORTLAND.

Louis Victor Saar, of the Chicago Musical College faculty, left on Saturday, June 16, for Portland (Ore.), where he will teach at the Ellison-White Conservatory until August 15, as guest teacher.

AMERICAN CONSERVATORY NOTES.

The Summer Master Classes and Normal Session of the American Conservatory begin Monday, June 25, in all departments. Free scholarship contests will be held as follows: Thursday morning, June 21, Josef Lhevinne scholarship; Friday morning, June 22, Delia Valeri scholarship; Saturday morning, June 23, William S. Brady scholarship.

All indications point to overflowing classes for each of the above mentioned artists. An important feature of the session is the department of Public School Music. D. A. Clippinger is specially engaged for the first three weeks to conduct classes in the study of fine old madrigals and modern choruses. On July 16 George H. Gartlan, director of Public School Music in Greater New York, will follow in three weeks' courses on vital subjects such as School Management, The Elementary School, the High School, The Art of Accompanying, as applied to school work.

A series of five public recitals will be held on June 30, July 7, 11, 18 and 25 by members of the faculty. The first on Saturday morning, June 30, will be a two-piano recital by Grace Welsh and Aletta Tenold at Kimball Hall.

A special recital will be given by Suzanne Keener, member of the Metropolitan Opera Company, on July 10 under the direction of Mme. Valeri. Particulars will be announced shortly.

A delightful recital was given by the advanced children's classes, Saturday afternoon last. A number of the participants showed remarkable work and the entire program was of an unusual standard.

WHAT M. JENNETTE LOUDON STUDENTS ARE DOING.

The master classes in piano, which M. Jennette Loudon conducts at the Bloomington (Ill.) Conservatory of Music throughout the year, have brought forth some unusually well trained talent, several of whom appeared in recital in Bloomington, June 7. Those who took part and, from reports at hand, made very favorable impressions and proved a great credit to their most efficient teacher, were Harville Crandall, Rhea Jones, Alma Wrede, Maud Whitman, Gladys Powell and Glen Johnson. They played most successfully selections by Bach, Cyril Scott, Grainger, Rachmaninoff, Chopin, Palmgren, Paderewski and Schubert-Liszt.

Elizabeth Phelps, an M. Jennette Loudon exponent, is now on an extensive concert tour of the West, which will keep her busy throughout the entire summer. Miss Phelps is one of Miss Loudon's most active students now in the professional field.

WALTER SPRY'S CLASS MEETING.

Walter Spry's class held its last meeting this season at the home of Margaret Farr, June 16. Evelyn Martin Goetz, a talented pianist and pupil of Mr. Spry, gave the

program. Mrs. Goetz, who owes her entire training to Mr. Spry and his assistant, Miss Sage, will be among the pupils to demonstrate Mr. Spry's principles of teaching to the summer normal classes at his studio at the Columbia School of Music, on Monday afternoons during July.

THE KNUFFER STUDIOS.

Walter R. Knuffer, director of the Knuffer Studios, has closed his season of teaching which he pronounces the most strenuous one in his whole career as a pedagogue, and has embarked for Europe, accompanied by his wife, Anita Alvarez, and little daughter, Gretel. The Knuffers will visit Bad Kissingen for the cure and will go later to Bad Gastein in the Austrian Alps and to Switzerland. Their musical itinerary will include Berlin, Munich (Wagner Festival) and Salzburg (Mozart Festival).

The Knuffer Studios will be open during the summer with practically all the teachers in attendance.

The fall term will begin September 10. Several new members have been added to the faculty including Peter Sniadoff, the Russian violin virtuoso and former student of Sevcik and recognized as one of the principal exponents of this master's method.

COLUMBIA SCHOOL NOTES.

A number of the advanced students of the Louise St. John Westervelt Vocal Studio gave a pretentious program in the School Recital Hall, Monday evening, June 11. Those taking part were Clara Mammen, Louise Holstedt, Nina Samuel, Irene Barstow, Winnifred Erickson, Irene (Continued on page 45)

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ALBERT COATES AND GEORGE EASTMAN.

As announced in last week's issue of the MUSICAL COURIER in an exclusive interview with Albert Coates (left), the English orchestra leader, he has accepted the position of conductor of the Rochester, N. Y., Philharmonic Orchestra and will also have a class in conducting at the Eastman School of Music. This shows him with George Eastman on the steps of the latter's house during his recent flying visit to America to settle the details of his engagement.

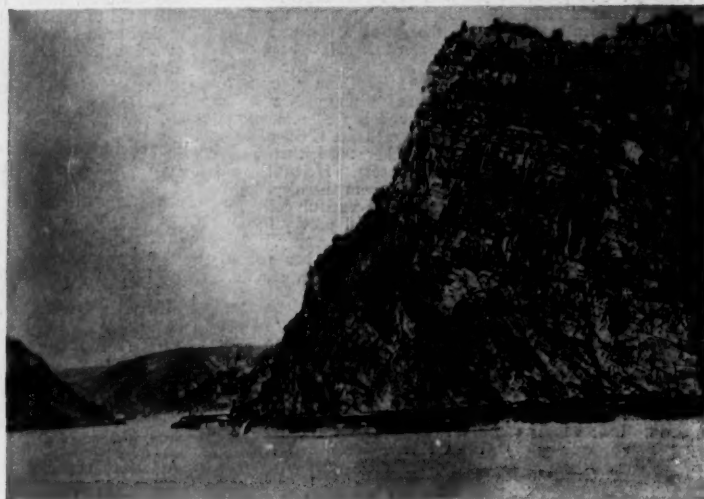
EDNA THOMAS

on board the S. S. George Washington, ready to sail for Europe where she will give concerts in both London and Paris. Walter Golde is the eminent musician standing on the right.



GIGLI OFF FOR SUMMER VACATION AT HOME.

Beniamino Gigli, famous tenor, was one of the last Metropolitan artists to start for home, his many spring concert dates keeping him here until June 9, when he sailed on the S. S. Colombo for Naples. Gigli is a great favorite with the police of New York City, for whose benefit he has given his service more than once. He is an Honorary Captain of Police, so when he left his house he was escorted to the dock by police motorcycles, which made way for the eight automobiles bearing the tenor, his friends and his family. At the dock the Police Glee Club sang several numbers as a farewell serenade and Gigli responded with O Sole Mio. Cavalier Rafael gave a luncheon in Gigli's honor aboard the Colombo before it sailed. The photograph shows, left to right: Sir Walter Scott, an officer of the Colombo, Mrs. Gigli, Paul Longone, Enrico Rosati, Mrs. Longone, Gigli, (behind him) George Macdonald, Gennara Papi. Besides these, the luncheon guests included Police Commissioner and Mrs. Enright, H. W. Dearborn, Mrs. Mary Hamilton, Pasquale de Biasi, Mr. and Mrs. R. E. Johnston, Lulu G. Breid and Mrs. Joseph Bergen. (Bain News Service photo)



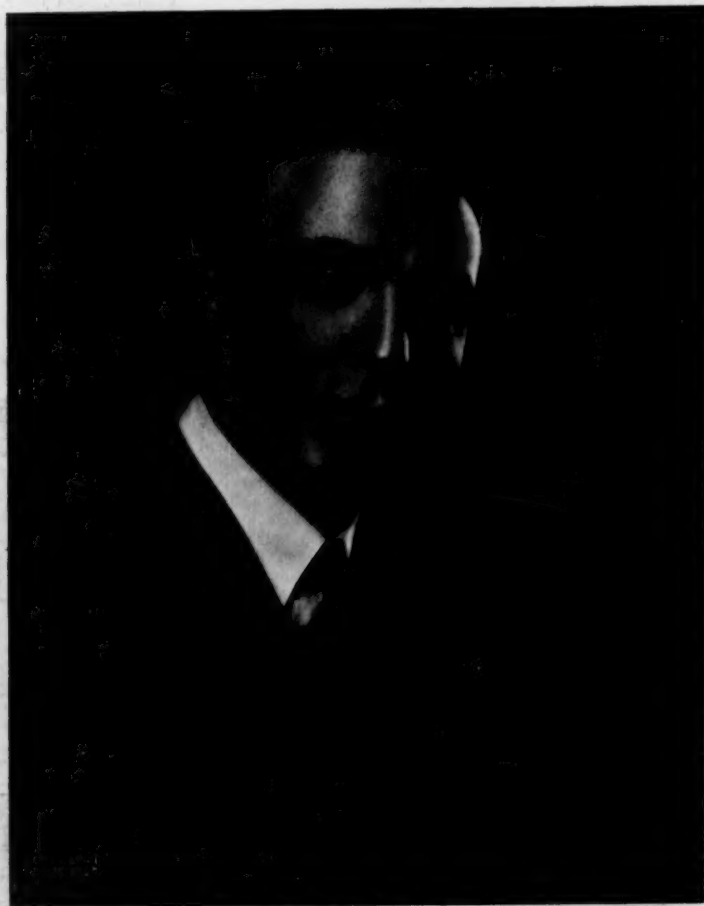
THE LORELEY

This is the famous rock on the Rhine which the justly celebrated sirens used to sit upon and lure the innocent young boatmen to destruction and death. Presumably said sirens clustered about the foot of the rock. If they preferred sitting on top they must at least have been provided with megaphones. "The centenary of the beautiful song is being made an occasion of international celebration. The famous rock which inspired the song is to be decorated with chains of lovers," says the inscription furnished with the photograph. "Well—mebbe," as the New Englander says. (Photo by the Gilliams Service)



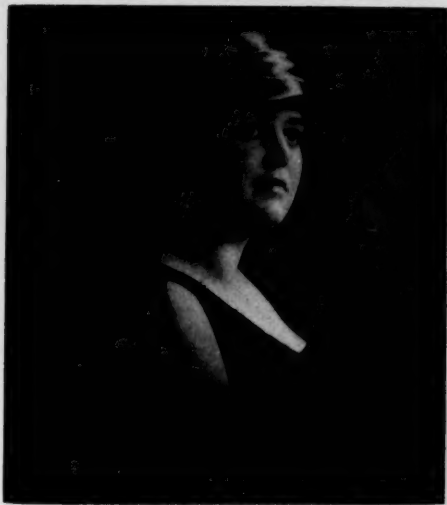
A HIGH SCHOOL PRODUCTION OF PINAFORE.

High school ensemble which presented Pinafore in Appleton, Wis., recently. Earl A. Baker was the director.



ARTURO PAPALARDO,

the well known conductor and vocal coach, who has been engaged by Herbert Witherspoon to conduct the operatic department at his studios. Maestro Papalardo is to have charge of individual coaching, as well as of special classes in opera, with the object in view of preparing the artist-students for public appearances to take place during the coming season. (Photo by Harris and Ewing)



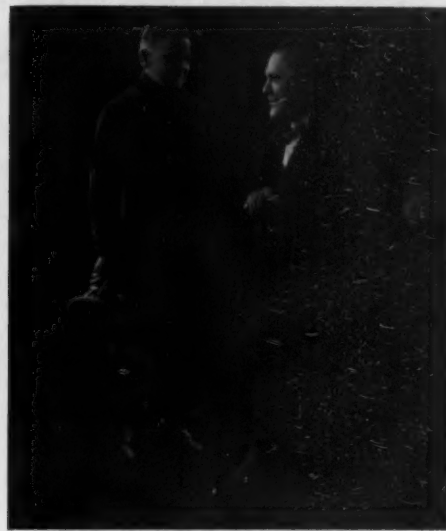
RUTH BURDICK WILLIAMS,

soprano of St. Luke's Episcopal Church of Long Beach and member of the Long Beach Lyric Club, is the winner of the California Federation of Music Clubs 1923 Young Artists' contest for voice entrants. She has been a pupil of William Conrad Mills for the past two years. Mrs. Williams was given the highest marks for singing, over a large number of entrants and her voice is said to have fine depth and quality. She attended the national convention in June at Asheville, N. C., to compete against singers from other states.



GENNARO CURCI'S FIANCEE SAILS.

When the Colombo left New York on Saturday, June 9, bound for Italy, it carried among its passengers Elvira Caccia, the fiancée of Gennaro Mario Curci. She will spend the summer with her mother, returning in August, and will be married on September 19.



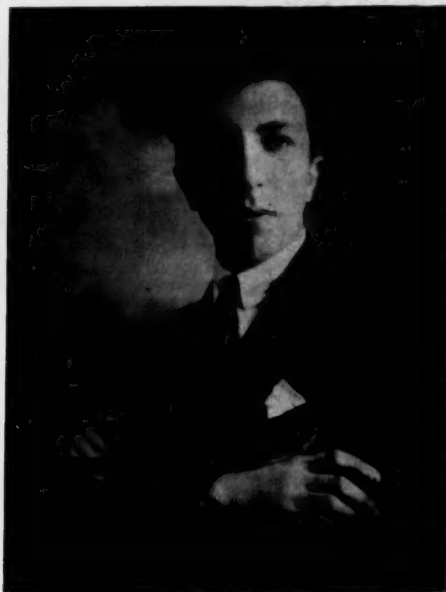
CHARLES MARSHALL, SR., AND JR.

Photograph of the Chicago Civic Opera singer and his son taken on a recent visit of the youngster to his home during a short vacation from school. (Photo by Beidler)



MARIE SUNDELIUS,

soprano of the Metropolitan Opera Company, left recently for Sweden to appear as guest artist at the Royal Opera in Stockholm. Among the leading roles she will sing will be Nedda in Pagliacci, Marguerite in Faust, and Juliette in Romeo and Juliette, with others to be announced. Mme. Sundelius will return to this country in October for a coast-to-coast tour. (Photo by Bain News Service)



MIECZYSLAW MUNZ,

the young Polish pianist, who scored such a tremendous success in New York, as well as in other large American cities last season, played from April 26 to May 12 at twelve concerts in his native Poland. In Warsaw and Krakow he was soloist with the local Philharmonic orchestras, while in Lemberg, Lodz, and other small cities he was heard in recitals only. Mr. Munz will return to America early in October to fill the many concert engagements booked for him before his departure for Europe.



ESTELLE GRAY-LHEVINNE,

after her successful Norfolk return engagement where she appeared before an audience of over 2,000 people on April 20.



VIEWS OF THE HUSS
SUMMER HOME ON
LAKE GEORGE.

Mr. and Mrs. Henry Holden Huss will, as usual, hold their summer class for advanced piano and vocal students at their studio at Diamond Point, Lake George, N. Y., beginning July 16 and continuing for five weeks. In the snapshot to the left Mr. and Mrs. Huss are to be seen on the lower porch of the cottage. The center picture shows some of the beautiful scenery in that section of the country, and in the photograph to the right one corner of the music room of the Huss cottage is pictured.



PERCY RECTOR STEPHENS,

whose special classes for teachers will commence in Chicago on June 25.

THE PEOPLE'S CHORUS OF NORWALK, CONN., GIVES FINE CONCERT

city, Lucy M. Morrison director, presented A. Goring Thomas' The Sun Worshippers and Edward Grieg's Olav Trygvason at the Regent Theater last night. The soloists were Suzanne Keener, soprano of the Metropolitan Opera

The evening was enjoyable in every respect. The chorus sang admirably under the skilled baton of Mrs. Morrison, and the soloists could not have been improved upon, so much pleasure did they give the responsive audience. The

The Bell (Forsyth), Pale Moon (Logan) and The Nightingale (Ward-Stephens). Several encores were in order before the audience would let him depart.

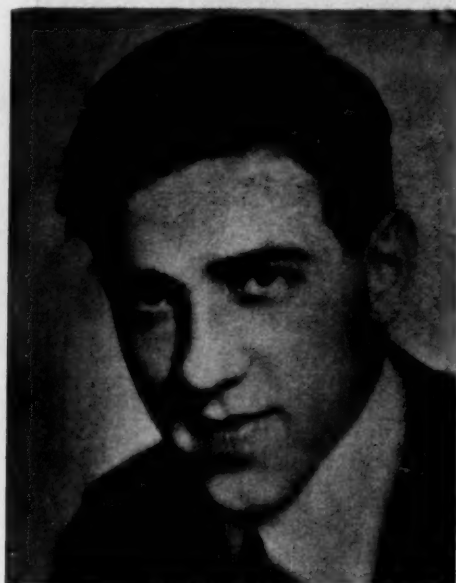
Miss Keener's first contribution was the Regnava Nel



MRS. LUCY MORRISON,
conductor.



SUZANNE KEENER,
coloratura soprano.



RICHARD CROOKS,
tenor.

Company; Richard Crooks, tenor, and Ralph Toland, baritone, the accompanists being Mrs. W. H. Sniffen, Edward Harris and W. Allen Schofield at the organ.

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first half of the program was devoted, by way of contrast, to several groups of solos sung by the artists.

Mr. Toland, who possesses a baritone voice of fine quality, ample range and power, made a favorable impression in the opening group by Beethoven, Schindler, Homer, Schubert and Damrosch, with Hewitt Toland at the piano. Next came Mr. Crooks in the Handel aria, Sound An Alarm, from Judas Maccabeus, which served to display his beautiful voice to marked advantage. Mr. Crooks is indeed a gifted young artist and his is a bright future. He should go far with such vocal and interpretative qualifications, in addition to a manner that at once makes the audience like him. Later he strengthened the impression created earlier in the evening by his fine singing of Night (Rachmaninoff), Norwalk, Conn., June 13.—The People's Chorus of this

Silenzia, from Donizetti's Lucia di Lammermoor, which was exceedingly well sung, giving the audience full opportunity to realize the technical skill and scope of the young artist's voice. Miss Keener caught the fancy of her audience even before she had sung a note. She is attractive to the eye and has a charm of manner that serves to put her in rapport with her listeners at once. She is the possessor of a coloratura soprano voice of sweet, clear quality, which has been carefully schooled, and she has assurance, being sure of what she wants to do before doing it. This fact makes her singing all the more enjoyable. Miss Keener also sang three short songs before the intermission; these were: The Wind's in the South (Scott), Nightingale and the Rose (Saint-Saëns) and Minuet la Phyllis (Gilberte).

Following the intermission came the two choral numbers. Grieg's Olav Trygvason (Land Sighting) is arranged for four-part male chorus, and was splendidly rendered by the men of the People's Chorus. The voices were well blended and the effects gained were striking. The baritone solo was satisfactorily handled by Mr. Toland.

Miss Keener and Mr. Crooks handled the solo parts of the Thomas work, each doing justice to the music, again coming in for more of the audience's favor. The chorus rendered its part with distinction, making one realize that Mrs. Morrison has put in considerable hard work with these singers—work that has borne fine results. There was a finesse of tonal balance and color and rhythm that was commendable. All in all, the evening was—as has been said before—a pleasurable one, and Mrs. Morrison won due recognition. J. K. P.

Gennaro M. Curci to Hold Summer Master Classes

Gennaro Mario Curci had one of the busiest seasons of his teaching career in New York last winter and despite the fact that he is in the midst of plans for the opening of the New Jersey Conservatory of Music in Newark on October 1, he will hold a summer master class at his New York studios from June 25 to August 25. This course is the result of numerous requests from out-of-town students and teachers, who, being unable to visit the city during the winter, avail themselves of the opportunity for study in the vacation months.

During the past winter two of Mr. Curci's artist-pupils scored splendid successes in Italy. John Valentine, American tenor, sang at a concert which was attended by the Queen of Italy and her attendants in Rome, and will, in the near future, give another concert there. Viviani, the baritone, formerly of the San Carlo Opera Company, created a very favorable impression at his debut at the Dal Verme, Milan. Another of the Curci vocal products, who will visit Italy within the next few weeks, is Magdelene Erbland, the young coloratura soprano, who has been heard several times in New York this winter in various private musicales and charity concerts. Miss Erbland recently gave two concerts in her home town, Canton, Ohio, where she greatly impressed her friends with her development, vocally and artistically, since she began to study with Mr. Curci about three years ago.

Next season, when Mr. Curci goes abroad, he will take with him another of his pupils, a very promising young singer, Renata Flondino, possessing a fine dramatic voice.

Plans are now well under way for the opening of the New Jersey Conservatory of Music, of which Mr. Curci is the director. A new building has been purchased on Broad Street and the enrollment promises to be a heavy one. The faculty is a capable one and the fine co-operation that the board of directors of the new institution has received, augurs well toward making the New Jersey Conservatory of Music a permanent success.

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College (details in issue March 8) Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory (details in issue February 15) —Free scholarships for the summer school from June 27 to July 31. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Philadelphia Conservatory (details in issue March 1) —Free scholarships for the Summer Normal at Beechwood School from July 5 to August 2. P. D. Cone, Eastern Manager, Art Publication Society, 1702 Walnut street, Philadelphia, Pa.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory (details in issue March 22) —Free scholarships for the summer session from June 25 to August 4. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

Lorenz Publishing Company (details in issue April 5)—Three prizes amounting to \$325 for unpublished anthem. Contest ends July 1. Lorenz Publishing Company, 216 West Fifth street, Dayton, Ohio; 70 East Forty-fifth street, New York; 218 S. Wabash avenue, Chicago, Ill.

The Gunn School of Music and Dramatic Art, Inc. —Six scholarships for the summer master classes. The Gunn School of Music and Dramatic Art, Inc., 1254 Lake Shore Drive, Chicago.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Civic Summer Master School of Music—Free scholarships for the six weeks' session, June 25 to August 4. Secretary Civic Music Commission, Box 514, Winston-Salem, N. C.

Ithaca (N. Y.) Conservatory of Music—About one hundred free and partial scholarships, including a master scholarship under Cesar Thomson.

The Arts and Festivals Committee of the United Neighborhood Houses—\$100 for a community pageant. Competition closes October 1. Arts and Festivals Committee, United Neighborhood Houses of New York, 70 Fifth avenue, New York.

Otokar Sevcik—One violin scholarship for his New York class, beginning September 1. Otokar Bartik, Metropolitan Opera House Bldg., 1425 Broadway, New York.

Alabama State Federation of Music Clubs (details in May 3 issue).—Twenty-eight scholarships in prominent schools throughout the country and with noted private teachers offered to worthy talent in the State of Alabama. Mrs. W. L. Davids, Troy, Ala.

The Society for the Publication of American (Chamber) Music.—Manuscripts should be sent under nom de plume to William B. Tuthill, Secretary, 185 Madison avenue, New York City.

Theodor Bohlmann School of Music—Contest for annual scholarship given by Mr. Bohlmann held September 19. Executive Director, Mrs. Jason Walker, 1156 Union Avenue, Memphis, Tenn.

Andalusia Summer School of Music—Scholarships granted to talented and deserving students. Awards are made by competition. Andalusia Summer School of Music, Mrs. T. F. Plummer, Business Manager, Andalusia, Ala.

Mana-Zucca—Scholarship in piano and one in song coaching for next season at Miami Conservatory of Music. Bertha Foster, director, Miami Conservatory of Music, Miami, Fla.

Buffalo Conservatory of Music—Free and partial scholarships in advanced grades. Buffalo Conservatory of Music, 255 Norwood Avenue, Buffalo, N. Y.

Swift & Company (details in issue May 31)—\$100 for the best musical setting of the poem, The Sea, by James McLeod. Contest ends July 1. D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

A. De Smit (details in issue May 31)—500 and 300 francs for a number of compositions of a lighter sort. Competition closes November 1. A. De Smit, 187 Faubourg Poissonniere, Paris, France.

Bellman Piano Studio—One free and one partial scholarship to talented students for the summer session. Bellman Piano Studio, 239 West Seventy-second street, New York City.

Madrigal Club—\$100 for the best setting of G. Wither's poem What Care I? Setting must be in madrigal form for chorus of mixed voices a cappella. Competition ends September 15. D. A. Clippinger, 617 Kimball Building, Chicago, Ill.

G. M. CURCI

THE STULTS AND THE ART OF ADVERTISING

By Rene Devries

Walter Allen Stults, the Chicago basso, and his wife, Monica Graham Stults, soprano, recently published in this paper an advertisement so different from any other as to cause much comment on the part of musicians, not only in Chicago and Evanston, where the Stultses teach and reside, but also all over the country, as proven by the many letters they have received. Managers desiring to secure dates were not the only ones who communicated with them. Many musicians inquired as to the results obtained through the publication of the advertisement, which appeared in the MUSICAL COURIER of May 17. The advertisement, to be sure, was unique. The Stultses had written an open letter to the local managers of the United States and Canada. They informed prospective buyers that they "are willing to book on the basis of your audience must be pleased, or no fee claimed." Naturally, before accepting the advertisement, the writer asked Mr. and Mrs. Stults if their promise to the managers was bona fide, and upon receiving an affirmative answer the copy for the advertisement was approved.

When asked his reason for departing from the beaten path, Mr. Stults answered: "I have read many of your articles on The Art of Advertising and have profited by them. You wrote that musicians were in no way different from business men: they were selling a commodity and should advertise their wares in a dignified yet forceful manner. Furthermore, that musicians should show discernment before placing an advertisement. They should consult an expert who could give them pointers as to the making up of the copy and should show as much originality in their publicity as possible. Thus, the extraordinary announcement! There are tailors who advertise 'No fit, no pay'; there are good patent medicines that advertise 'Use six bottles—if not satisfied, your money back'; there are department stores which advertise, 'We want to satisfy. If not pleased, return the merchandise and money will be cheerfully returned.' Now then, it is very seldom that merchants have to return the money, as, generally speaking, they give their patrons their money's worth. Once in a while the merchandise may not prove as good as it was advertised; it might prove no good at all. Then the customer's legitimate claim comes in and he is returned his money, feels good and will buy again from the same people. The same with us; we have made good everywhere, but it may be that among the dates that we fill next season there may be one or two places where we will not give entire satisfaction. A first class manager will not take advantage of us; that is to say, refuse to pay if we make good, but if we do not we will have given our services for nothing and, getting no pay, no one can be dissatisfied. Once in a while an unscrupulous buyer will try to return a piece of goods to firms advertising that money is refunded if the patron is not satisfied. They give him back his money, but if really the goods are in fine condition, the name of the buyer is placed on a black list and the next time he wants to buy, he is informed that he had better go elsewhere."

Musicians should take advantage of Mr. Stults' ideas. He may be a pioneer or a modernist among advertisers; but there is one thing sure: he has studied the art of advertising, which all musicians should do as it is invaluable to them at all times. To sing well, to play well, to compose well is so common today that one must do much more than that to attract the attention first of the managers, and secondly of the public. One must know how to advertise his own wares. It may not be better than that of the

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next man, it may not even be quite as good, but a clever advertiser will make you believe that it is twice as good, and everyone will believe it, too, or will be afraid to give his own opinion, thinking that he is wrong since the musician is endorsed by the musical fraternity and by the musical public at large. We have often heard the phrase, "I wonder how he got in," and that other one, "She must have a big pull," and similar expressions of jealous musicians. No one reaches the top without talent; fakers are few and far between, and they are sooner or later discovered; but first class talent well advertised will sell twice as fast and will be given more chances than perhaps a better one less advertised. The Stultses have created a name value; they will be known throughout their musical life as the couple who advertised "Satisfaction guaranteed, or no money paid."

Goldman Band at City Hall

The annual free concert by the Goldman Band, under the direction of Edwin Franko Goldman, was given on the steps of the New York City Hall on June 12 at noon. The concert was tendered to Mayor John F. Hylan as one of the Jubilee demonstrations in the celebration of the twenty-fifth anniversary of the birth of Greater New York.

The band numbers, especially prepared by Mr. Goldman for the occasion, consisted of The Star Spangled Banner; Pomp and Circumstance March, Elgar; William Tell overture, Rossini; Introduction to Act III and Bridal Chorus from Lohengrin, Wagner; two of Mr. Goldman's marches, The Chimes of Liberty and The Emblem of Freedom, as well as excerpts from Faust, by Gounod. There were also two soloists, Anne Roselle and Vincent C. Buono, each being heard in two numbers, greatly to the delight of the large assemblage.

Mme. Roselle was presented with a huge bouquet of American Beauty roses by the mayor, who delivered a short address in which he thanked Chamberlain Philip Berolzheimer and all the members of the music committee for their indefatigable efforts in giving to the people the benefit of so much good music. His remarks were greeted with thunderous applause.

Short European Concert Tour for Schnitzer

Germaine Schnitzer, pianist, whose tour in the United States this past season was a most successful one, is preparing her new programs for 1923-24. Miss Schnitzer plans to sail for Europe the middle of September to fill engagements as soloist with the prominent orchestras of Sweden, Norway, Holland, Austria, Hungary, Czechoslovakia and France. Despite some splendid offers of engagements from Spain, Italy and England, Miss Schnitzer will not be able to remain in Europe more than two months, owing to her heavy bookings in this country. The popular artist will return to America the end of November, as she starts a trans-continental tour the early part of December.

Frances Hall to Enter Concert Field

Frances Hall, the young American pianist whose Aeolian Hall recital last season attracted notice, will enter the concert field in the fall under Charles Drake's management. Miss Hall is a star pupil of Ernest Hutcheson and made an appearance a year ago with the New York Philharmonic in Erie, Pa. Her next Aeolian Hall recital will be given in November.

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ACROSS THE COUNTRY

Asheville, N. C.—(See letter on another page).

Baltimore, Md.—(See letter on another page).

Baton Rouge, La., June 10.—The third concert of the Baton Rouge Philharmonic Orchestra was given May 3 in Garrig Hall. P. S. Raymond was baritone soloist. The chief items on the program were Bach's C prelude, Haydn's Romance in E flat and Surprise Symphony, and Beethoven's theme in G. Mr. Raymond sang Vision Fugitive from Massenet's Herodiade. The Louisiana State University Glee Club has completed a very successful thirteen concert tour. A program of a concert given in Baton Rouge lists a number of interesting selections. In this it was assisted by the semi-chorus at Garrig Hall on May 29. There were several soloists and the numbers were well rendered and were of interesting content. G. S.

Bellingham, Wash.—(See Music on the Pacific Slope).

Boston, Mass.—(See letter on another page).

Cheyenne, Wyo., June 8.—Music week in Cheyenne began May 23 and was marked by daily musical attractions arranged under the auspices of the Music Study Club, of which Mrs. Arthur Spaulding is president. The Lions' Club, the Rotarians and the Kiwanians observed the occasion with enthusiastic "sings" at their weekly luncheons. Among the interesting factors in this second annual celebration was a splendid recital at St. Mary's Cathedral on May 24 by John J. McClellan, organist of the Mormon Tabernacle at Salt Lake City, Utah. He appeared through the efforts of Mrs. T. J. Cahill, the organist of the Cathedral. A large audience was present to greet the musician, whose program was comprehensive and varied. Mrs. A. W. Woodruff's charming soprano voice was heard in Bizet's Agnus Dei and the Largo by Handel. The accompaniments were furnished by Mr. McClellan.

Gilbert and Sullivan's opera, Patience, was presented May 28 by the Cheyenne Opera Association. It was a success both financially and musically and was directed by A. C. Burgess, of Chicago. H. L. Vaughan is president of the organization. Mrs. Maurice W. Collins was a captivating Patience, and other leading characters in the cast of thirty included Robert H. Zeiger, H. L. Vaughan, Fred Babcock, Charles St. John, Mrs. A. S. Meyring, Mrs. Otto Erickson and Anna Gushee.

On May 20, Laura Lee, organist-director of the Methodist Church, presented her mixed choir of twenty voices in a splendid production of Nevin's The Crown of Life.

Mrs. B. F. Fowler, Maude Johnston, Mrs. Edward P. Taylor, Mrs. H. L. Vaughan, Mrs. Frank Wescott, Miss Lee, Miss Blamey and Mrs. Al Kay joined in presenting the more advanced members of their classes in piano. Two memory recitals were featured at Carnegie Library, at which the twenty young folks offered excellent programs.

Cheyenne is to be congratulated on the formation of an instrumental trio. Mrs. E. B. Collick, violinist; Mrs. John Huckfeldt, pianist, and Hazel Flitten, cellist, compose the delightful aggregation.

The Cheyenne Opera Association has engaged Geraldine Farrar for an appearance at the High School Auditorium, November 12.

The music department of the Convent of the Holy Child Jesus presented a fine studio recital at which much talent was displayed. Special commendation is due the ensemble work of the class. Duos and trios, rendered with precision and faultless technic, featured the varied program.

Music Week was brought to a pleasing conclusion by the production of an operetta, The Wild Rose (Rhys Herbert), by an all-star cast selected from the membership of the Music Study Club. W. L. L.

Chicago, Ill.—(See letter on another page).

Eastport, Me., June 8.—This section has just witnessed the most vivid and spectacular event in several years at the annual celebration by the Passamaquoddy Indians at Indian village of the religious festival of Corpus Christi. This is the only spot in the State and one of the few in the entire country where the impressive procession is conducted in the open air. The music is always beautiful and sung entirely by the Indians. High mass was celebrated at the chapel on the reservation. There is a choir of many trained voices. Indian altar boys assisted the priests and at conclusion of the mass eloquent sermons were preached by visiting priests. The solemn procession was formed at the front chapel entrance for the long march through the narrow and hilly streets of the reservation. The marshal carried a large golden cross. There followed two Indian boys in robes, carrying large candles, Sisters of Mercy, many Indian girls dressed in white with white veils, bearing beautifully colored Indian baskets, and Indian boys of the Sunday School intoning the ancient services of the church. The procession moved slowly up the hill, chanting as it went and sounding strikingly like a Wagnerian procession. L. N. F.

Evansville, Ind., June 9.—A number of At Home Musicales have been given during the winter by Mrs. W. C. Welborn and Mrs. J. Mitchel Humphries, at the home of Mrs. Welborn. The first of these was a Jenny Lind concert in costume featuring music of that period. Mrs. Humphries was assisted by Alvin Strickler, harpist; Louise Cavender, and Helen Oslage, pianists; Edna Oslage, coloratura soprano; Minnie Humphries, cellist; Hansi Humphries, soprano, and Henry Humphries, flutist. The same happy aggregation presented a program of French music and one of Russian music. The last was a spring program and featured selections written on appropriate themes.

Ada Bicking, supervisor of music in the public schools, directed a concert in the Central High School Auditorium in which 300 students of the violin classes took part. The After-School Music Faculty is composed of Andrew T. Webster, director of Central Orchestra, Hugo Schnuessler director Reitz Orchestra; J. M. Humphries and E. H. Lentz, violinists; A. L. Weyerbacker and Paul Baldwin, wind instruments.

The Little Symphony Society presented its fourth concert at the Strand Theater, with Ruth Richards as violin soloist and Mrs. Donald French at the piano. The minuet from Mozart's E flat symphony, the second movement from

Tschaikowsky's fifth symphony, and Sibelius' tone poem, Finlandia, were the large numbers on the program. A Mexican Serenade by Lemont and Indian numbers by Victor Herbert and Charles S. Skilton concluded the program. M. E. G.

Fort Collins, Colo., June 12.—The commencement concert of the Conservatory of Music of the Colorado Agricultural College was held in the college auditorium June 4. Degrees of Bachelor of Music were given to two girls, Ruth E. Graves and Faith T. Reiser. Certificates entitling the holders to teach music in the public schools were awarded to Cozette Capp, Ruth E. Graves, Mildred Eastburn, Jennie Edwards, Lucille Foltz, Inez MacFarlane, Willa Mullin, Faith T. Reiser, Caroline Tyler, Catherine Willox and Louise Young.

Miss Graves and Miss Reiser presented a program assisted by Jessie Paddock, Paul Crist, Pauline Syndal, George L. James, Georgia Graves Service, Dorothy M. Becker, Preston Murphy, Caroline Tyler and Miss Derby. The concert and commencement were enjoyed by a large audience which practically filled the auditorium.

Guthrie, Okla., June 5.—Five concerts were included in the second annual Guthrie Music Festival, under the direction of the Guthrie Choral Society. 200 school children appeared in chorus at the first event. The Chicago Grand Opera Company quartet, consisting of John B. Miller, tenor; Grace Halverscheidt, soprano; Florence Lucas, contralto, and G. Magnus Schultz, bass, assisted at each concert. Two events occurred on the second day, one a recital by the high school orchestra the other a concert by the Women's Chorus, Guthrie Choral Society and the Chicago quartet. The last afternoon a program was presented by the quartet and that night the choral club, assisted by the Chicago singers, rendered the Creation. T.

Johnstown, Pa., June 7.—Florence Squire and Carlyle Swope, pupils of Aivord Druckenmiller, were presented by the Johnstown College of Music on June 4 assisted by Alice Heffley, Beatrice Dixon, Harold Kyle and George Miller, vocal pupils of James Hartman. Carlyle Swope, the piano prodigy, repeated the sensational success he made at his winter recital and was forced to add a couple of Emerson Whitthorne's New York sketches as encores. Miss Squires played with abundant technic and beautiful tone and was well received. The vocal numbers were also pleasurable.

Faust was produced by the Johnstown Opera Company under the direction of S. Landino. Grace Sefton Mayer sang the role of Marguerite with much success. The other soloists were Mrs. A. Landino, Siebel; Julia Peden Stokes, Martha; James Bent, Faust; Alan Davis, Valentino; Frederick L. Sharpe, Mefisto, and Hilton Bowman, Wagner.

The feature of the Fortnightly Musical Club's program was a trio by Adolph M. Foerster procured especially for this occasion and performed by Gertrude S. Rohde, pianist; Anna Hatcher, violinist, and J. S. Salinger, cellist, Amelia Evans sang My Harp, by the same composer, with violin obligato by Anna Hatcher, at a recent meeting of the Art League.

The Treble Clef Club, a young organization of twenty-five women under Hans Roemer's direction, made a successful debut before a large audience. The well blended voices sang with precision and attention to expression marks. The assistants were Bernhard Meyer, violinist, and William Langham, cellist, with Mr. Roemer at the piano.

Hans Roemer was honored by the United German Singing Societies of Pittsburgh which sang his composition for chorus and orchestra at a recent concert. Mr. Roemer at-

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tended the performance and was much pleased with the rendition.

Gaul's cantata Ruth was sung at a benefit performance under the direction of Tudor Griffith, organist and choir-master. The soloists were Mrs. Charles W. Kunkle, Grace Evans and Philip W. Sharpe. A supplementary violin solo was played by Emma Louise Raab, accompanied by Mrs. W. H. Raab.

Miss Raab and her mother as accompanist have had a busy season. They recently were requested to give a return recital at Saltsburg after their great success there earlier in the year. Miss Raab is the organizer and director of a string quartet which has filled many engagements. The most recent was at Kiski School, where Miss Raab is violin instructor.

E. V. R.

Joplin, Mo., June 5.—The Joplin Choral Association, assisted by the Joplin Symphony Orchestra, gave its second annual presentation of the Messiah, under the leadership of Walter McCray. The soloists were Mrs. Allen Taylor, soprano; Mrs. Raymond Havens, contralto (both of Kansas City); Floyd Jones, tenor, and Gustaf Holmquist, bass, of Chicago. The chorus of 100 voices and the orchestra of thirty pieces did splendid work. By attack, ensemble and shading, the singing attained the mark of true artistry. Mrs. Taylor and Mrs. Havens were thoroughly at home in the work and were well received. Their voices are pleasing in quality and their style admirably adapted to oratorio work. Floyd Jones has a good stage presence and a voice of excellent quality and good carrying power. He delighted his audience. The advance notices had not prepared the audience for the splendid work of Gustaf Holmquist. His voice is a rich, vibrant bass and his enunciation is faultless. His intensely dramatic interpretation of Why Do the Nations So Furiously Rage Together? brought forth a burst of enthusiasm from the audience.

The Fortnightly Music Club presented the St. Louis Symphony Orchestra, Rudolph Ganz, conductor, in two concerts at the high school auditorium, May 29. For the afternoon program, H. Max Steindel, cellist, was soloist, rendering The Swan (Saint-Saëns) and Hungarian Rhapsody (Popper) in an artistic manner. At the evening concert Carolina Lazzari, contralto, was soloist, giving a fine interpretation of the Lieti Signor, from Ugonotti (Meyerbeer). She graciously responded with two encores. Mr. Ganz and his men were deservedly praised for both programs. Generously responding with encores, Mr. Ganz almost doubled both programs and, what is more, seemed to enjoy doing so. Here is a bunch of Real Fellows, who are musicians as well. They all seem to enjoy the program as much as the audience and there is a personal appeal that is irresistible. St. Louis is doing a real service for future music when it sends out a symphony orchestra that inspires joy and musical understanding in thousands of school children and grown-ups.

J. B. V.

Keuka Park, N. Y., June 7.—A recital by pupils of Stanley Porter Trusselle and Mae H. Baker was a feature of the closing exercises of Keuka College. The Keuka College Glee Club gave a program also as part of the commencement program. Mr. Trusselle is director and Helen Space accompanist. The club was assisted by Lilah Clark, reader; Kathryn Baker, soprano, and Hilda Stever, pianist. The choir, directed by J. P. Trusselle, gave several numbers at the annual Sunday morning service, June 3. It is much regretted that Mr. Trusselle is leaving the college for work at Saratoga.

G. E. M.

Lewiston, Me., June 8.—W. R. Chapman, director of the Maine Music Festival, has announced the artists for the Central Maine Music Festival, to be held the afternoon and evening of October 11. Those for the matinee are Mrs. John Gramling, a dramatic soprano from Miami, Fla.; Tom Williams, baritone; Devora Nadworney, and Patrick Kelley, tenor, all of the San Carlo Opera Company. In the evening Faust is to be presented with a chorus of several hundred local singers and a big ballet from Fannie Tewksbury Heth's school. Principals announced so far include Mr. Williams, who is to have the role of Valentine; Miss Nadworney, who will sing Siebel; Frances Peralta, who will be Marguerite; Armand Tokatyan, who will sing Faust, and Giovanni Martino, who will have the role of Zuniga. There has been a wonderful preliminary subscription sale for the festival. The chorus director is Seldon T. Crafts.

Ruth Staples, a talented young violin student, is to be a pupil of Hugo Kortschak in the Berkshires this summer. She is one of Josef Udell's most promising pupils.

At Professor Udell's annual recital given by a group of his most advanced pupils on June 1, at the Philharmonic Studio, a pleasing feature was the singing of Grace Chapman, head of the voice and violin department at Kent's Hill Seminary. She sang the Bach-Gounod Ave Maria, with violin obligato by Professor Udell. Marion M. Judkins, one of the piano instructors at Kent's Hill, was the excellent accompanist.

L. N. F.

Los Angeles, Cal.—(See Music on the Pacific Slope).

Miami, Fla., June 6.—Miami musicians who expect to attend the biennial national convention of Federated Music Clubs in Asheville the second week in June are Bertha Foster, state president of Florida Federation of Music Clubs; Katherine Dungan, delegate from the Miami Music Club, and Evelyn Buehlman of the student section, Miami Music Club. Representatives from the Junior Music Club include C. T. McCrimmon, Steve McCrimmon, Ruth McCrimmon, Margaret McCrimmon, Weesie and Alvah Lee Hefty, Virginia and Elizabeth Bunnell.

Frances Tarboux, organist and pianist, left recently for Chicago, where she will enter the master classes of her former teacher, Xavier Scharwenka.

The Society Vaudeville given at the handsome Callahan residence on Palm Island was successful in every way. Babette Simons, fourteen year old pianist, played the Mendelssohn concerto, and Valcik by Mokrejs. Ruby Show-

ers-Baker sang Mana Zucca's I Love Life. Adelle Shaw, violinist, entertained with Serenade by Chaminade. Iva Sproule-Baker presided at the piano.

The Junior Music Club is giving a series of programs of Mana Zucca's music every Saturday afternoon in the Central School auditorium.

The Woman's Chorus, founded and directed by Bertha Foster, gave its final concert of the season in the White Temple. Mana Zucca, honorary president of the chorus, was represented with two of her compositions: Star of Gold, and Invocation. Daniel Saldenberg, cellist; his brother Theodore, pianist, and Janet Murray, violinist, assisted with beautiful selections. The Woman's Chorus is composed of professional singers and the excellent program was appreciated by a capacity house.

Alice Bate, Martha Swain, Georgia Snow, and Ethel Boothe were presented in an organ recital at the Episcopal Church by their capable teacher, Bertha Foster, organist at this church.

Lillian Choquette won the Turner Piano Company gold medal for excellent piano work during the year at St. Catherine's Academy. At the commencement exercises she played with brilliance and accuracy The Erlking, Schubert-Liszt; Serenade Espagnole, Thomas, and Valcik, Mokrejs.

Mrs. E. V. Blackman was hostess to the Miami Music Club Chorus at a musical tea which proved a most delightful affair.

L. B. S.

Muncie, Ind., June 5.—Amelita Galli-Curci appeared here in concert, May 22, accompanied by her husband, Homer Samuels, and Manuel Berenguer, flutist. This delightful event was made possible by Mrs. J. J. Burkholder, general chairman, and her well organized committees. 100 business men acted as guarantors.

The Juvenile Matinee Musicale, with a final enrollment of 289 members, completed a successful season with an ensemble program at the high school auditorium, May 19, in charge of Mayme Cecile Kennedy. A party was given on June 1 at the Hotel Roberts for those who had a record of perfect attendance during the year. The Junior Matinee Musicale presented the last program of the season at the ballroom of the Hotel Roberts, which was transformed into a bower, with foliage and flowers. The Little Symphony Orchestra opened the program with Mendelssohn's Spring Song, creating an atmosphere for the dances and musical numbers which followed.

The piano pupils of Mrs. A. L. Huber gave a recital in her studio at 617 E. Main Street, June 5.

H. M. B.

Oklahoma City, Okla., June 5.—At a meeting of the Ladies' Music Club, in the First Methodist Church, Mrs. Frederick B. Owen was elected president; Mrs. Jules Bloch, vice-president; Mrs. Edmund S. Ferguson, secretary; Mrs. C. A. Griffith, treasurer; Mrs. Leslie M. Westfall, historian; Mrs. William J. Petee, parliamentarian, and Mrs. Allen Street, librarian. Mrs. Charles B. Ames, who has served the club as president since its organization, in 1907, and who will leave shortly to make her home in New York, was elected honorary president.

Eight hundred school children sang and danced their way into the hearts of a large audience at the Coliseum at the May Day music festival given by the grade school students, under the direction of Lenore Buchanan, music supervisor of the city schools. Miss Buchanan directed a chorus of sweet, clear voices before thousands of parents, teachers and friends in the audience. Sing, Smile, Slumber, by Gounod; Andalusia, an old Spanish song; Come Again Beautiful Spring; Lovely Appearance, with Wilda Fuehner as soloist, were the most pleasing choral numbers. A Russian air, Silent Now, the Drowsy Bird, by Offenbach, and Moszkowski's Lovely Spring were particularly well rendered and brought rounds of applause. Lucie Duke, assistant music supervisor, and Anna Britton, teacher in the McKinley

School, carried the piano parts, assisted by a small orchestra under the direction of Oscar Bogue. Among the solo numbers were Charles Huey, whistling solo; two soprano solos by Wilbur Smith and a piano solo by Mary Edna Trammel. A number of æsthetic dances, readings, and a May pole dance by a group of children from the Culbertson School completed the program, one of the most pretentious and beautiful ever presented by the grade school music department.

The program presented before the Junior MacDowell Club at the Oklahoma City Golf and Country Club, was marked for its excellence in interpretation. It included a flute solo, by Jack Cullers; vocal solo, Rosalie Hill; a talk by Margaret Eagen; piano solo, Virginia Mackintosh; æsthetic dance, Elizabeth Mitchell, and an instrumental quartet comprised of Vera Vandenburg, Harold Roupe, Ellsworth Brewster and Paul W. Thomas, in a group of numbers. Mrs. Jules Bloch was hostess for the afternoon.

Marjorie Watkins won first place in the State interscholastic violin contest held at Norman recently. She is a junior at high school, president of the Orchestral and Laloli clubs, secretary of the Eudolphian, and a member of the Student Council. Last year Miss Watkins won first honors for original composition arranged for a symphony orchestra. Her offering was La Ballerina.

Two recitals were given by Bernardo Olshansky, baritone, at the First Christian Church and high school auditorium, respectively. The singer was assisted on both occasions by Josef Martin, pianist, and Agnes Pringle, violinist.

An interesting program was that of Marion Tolley, pianist, in her graduating recital, at the auditorium of the University of Oklahoma, with the assistance of Mrs. Minna-letha White, soprano, and Josef Noll, pianist. Three movements of Beethoven's sonata, op. 27, No. 2, was Miss Tolley's most pretentious number, and was creditably rendered.

Mrs. Wyley Jones presented the following piano students in recital in her studio: Margaret Frank, Zona Alford, Gladys Sweeney, Wilma Fightmaster, Edith Messenbaugh, Helen Kennerly and Vera Wilday. Mrs. Mont R. Powell, soprano, and Mrs. Edgar W. Baker, contralto, assisted.

One of the most interesting student recitals of the season was that presented by Clark Snell. Those participating

(Continued on page 40)

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REVIEWS AND NEW MUSIC**MATERIAL FOR THE VOCAL TEACHER**

Songs of Medium Difficulty

(G. Schirmer, Inc., New York.)

Love-Lit Shadows

By Frederic James Long

An attractive song, best suited for the low voice. The lyric expresses a hopeful vein and is rather philosophical, set off by a musical background which follows in the same placid way.

'Tis Springtime

By Mary Hewes Dodge and John Wilson Dodge

A song for the high voice. Another joyous selection, particularly adapted for students' recital programs. Easy to play and easy to sing; two necessary details for the teacher to consider when selecting songs for the average pupils who sing because they like to. However, try as a composer may, all spring songs lack variety.

(Elkin & Company, Ltd., London.)

In the Highlands

By Roger Quilter

The following selection, perhaps, should not be listed under songs of medium difficulty. It more appropriately belongs to what is termed as "Art Songs," and best suited for the artist of serious concerts. The composer, Roger Quilter, has set one of R. L. Stevenson's verses to music. The poem is very beautiful and the composer has caught the spirit and written an effective setting. Serious study is necessary to render this selection properly. The music is thoroughly modern in construction.

Over the Land Is April

By Roger Quilter

Another Stevenson poem has been set to music by the same composer, Roger Quilter. A fine selection and in entirely different mood from the one above, as the title indicates, and while not so difficult for the average singer, it is at the same time a song far above the usual caliber of spring songs and love ballads. For the artist as well as the student.

(M. Witmark & Sons, New York.)

Gay Little Will-o-the-Wisp

By George J. Trinkhaus

Written for the high voice and dedicated to Frieda Hempel. Rippling, gay, little encore song, with the usual good qualities to recommend it as such numbers of this type have. The words are by Thekla Hollingsworth.

(Chappel Harms, Inc., New York.)

A Ballad of Cape St. Vincent

By Hermann Lohr

The composer, Hermann Lohr, has taken one of John Masefield's ballads and created a song of an old salt, rickling, care-free, yet with a thought for his pals who have "haul-in." Only for the male voices. Lohr's music is of full chords, supporting the melody carried by the voice. It has a swinging melody which cannot help but appeal to students. For limited use on the concert program.

The Wayside Cross

By Evelyn Sharpe

A song best suited for the low voice; however, it is published in the keys of D, Eb and F. The words are by Arthur Salmon. Aside from being a suitable selection for pupils' recitals there is much value in this as a study in diction and sustained tone. There is no effort at melodious phrasing, merely a simple accompaniment with the voice part ranging a little over an octave.

Spring Comes Laughing

By Molly Carew

Published in the keys of Ab and C. Words are by Dena Tempest. A very light and airy number for the high voices. A spring song with all of the frills which go with the season. This composer is always interesting, and students enjoy singing her selections because they are free from all technical affectations and her sincerity is appealing.

Rose Marie of Normandy

By Teresa Del Riego

A new selection from the well known composer, Teresa Del Riego, published in three keys, D, F and G. Here is a lilting melody which cannot fail to interest those who study this number. It has what we call a "catchy tune," such as we hear in the motion picture theaters and all forms of popular concerts. The title indicates the type of love ballad that it is.

TEACHING MATERIAL FOR PIANO

First, Second and Third Grades

(Wills Music Company, Cincinnati)

Melody Book

By Dorothy Gaynor Blake

This volume contains twelve little pieces for pupils who have learned all of the notes of the two staves and have become well practiced in the use of both hands. It is a natural, easy, progressive study for the beginner. It is the Second Book, and will be greeted with interest by those teachers who used the First Book, and will find valuable assistance in Mrs. Blake's follow-up series. The volume is published attractively, oblong, and with large notes which all children adore.

(G. Schirmer, Inc., New York.)

Nothing Easier

By Nina V. Wright

An Adventure of Ten Little Fingers in Mother Goose Land. A splendid volume for kiddies from the age of

four to seven, who are just beginning their first lessons on the keyboard. Each little piece is accompanied by an ink drawing which the children can color with their water paints or chalks, thereby adding considerably to the interest and excitement of the lesson. Nina V. Wright well understands what these tiny tots love. Not only has she worked out the early principles so as to hold the child's interest, but also her explanatory notes for the teacher are invaluable. John M. Williams has contributed words which add much to the value of the volume.

One a Day

By Mana-Zucca

Here is another composer who is giving considerable attention to the first steps in piano playing. She realizes how important it is for the child to be properly impressed with the first lessons and how necessary it is to advance slowly through these early stages, thus insuring more real musicianship developed in this country with solid foundations and a real appreciation for the correct understanding of music. More and more are those who have America's musical future at heart realizing that the early study is the all important time. In this Mana-Zucca has set forth principles which, if followed, will surely lead to results. This is an exceptionally well published volume and contains thirty little pieces for the first grade.

(A. Weeks & Company, London.)

The Very First Duets

By Susan Forde

This collection of duets is also for the very young student. The bass part is to be played by the teacher, though in many cases a student of second or third grade could play with the beginner. This book has been compiled with utmost simplicity, omitting everything that could possibly confuse the child's mind. It is published in oblong form with large notes, with a lot of white space on each page, so there is no difficulty in the little pupil grasping the subject. Can be used in conjunction with any method of piano playing.

(J. Fischer & Bros., New York.)

End of the Lesson, Duets

By Theodora Dutton

Another volume of duets; these, however, are for second grade students, to be played with their teacher. There are six compositions in all and the last two, according to our classification, belong to children beginning third year study. These duets are to be given after the formal lesson is over because it has long been recognized that duets in any form are exceedingly interesting to youngsters. In other words, here is something with which to finish up the lesson. Each volume of these newest publications for early grade teaching work seems more interesting than the other. Consequently it is exceedingly difficult to discuss in detail which is superior. They all have their fine points.

(A. Weeks & Company, Ltd., London.)

Notes and Time

By Susan Forde

Another volume of first lessons in reading at the piano by Susan Forde. They are all simple and concise. The first lessons are taught here by sight and sound. After the child is thoroughly familiar with these two principles the teacher can then develop the requisite amount of skill in the fingers. Another good idea by a composer who understands the value of careful early training.

(Arthur P. Schmidt Company, Boston.)

First Year Haydn

Arranged by R. Krentzlin

This belongs to the Schmidt collection of First Year Classics for the Pianoforte. This one, First Year Haydn, has been adapted by R. Krentzlin. Ideal work for students of the third grade, well edited and carefully fingered. Ten of the most famous melodies of the great master made feasible for students in the early grades. Highly recommended.

(A. Weeks & Company, Ltd., London.)

Musical Rambles

By Susan Forde

Another volume for first grade teaching purposes by Susan Forde. The composer intended that this work fol-

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low her other volume, Notes and Time, reviewed elsewhere in this column. Unusually well worked out principals in the form of little pieces of only a few bars, for first grade.

(G. Schirmer, Inc., New York.)

Holidays

By Edmund Parlow

A set of six easy pieces of second grade teaching, published separately. Good material to give to the children after the first steps have been thoroughly mastered. They will add variety to the lesson. The titles are as follows: Out in Field, At the Woodland Spring, The Huntsman, Dancing Under the Lime-Tree, Little Butterfly and Returning Home.

(Century Music Publishing Co., New York—Certified Edition)

Sateac

By Sister Emelyn

A waltz number for second grade work, to be used as the compositions reviewed above.

(G. Schirmer, Inc., New York.)

Dance of the Flower-Girls and the Pied Piper

By Josephine C. Smith

Two characteristic pieces for the piano by this well known composer, Josephine C. Smith. Recital selections for third grade students and of medium difficulty and attractive as to melody. Helpful material for the perplexed teacher.

(Century Music Publishing Co., New York—Certified Edition)

The following are for third grade piano students. Some are more difficult than others, but all can be safely given to students with three years' study and over, provided they display the usual aptitude for time and rhythm:

MOMENT MUSICAL. Schubert's music edited and fingered by Eugene Platzman.

BEAUTIFUL BLUE DANUBE. J. Strauss; music simplified and arranged by J. M. Hitzel.

WEARING OF THE GREEN. The famous melody of P. Emmett's, arranged by J. M. Hitzel.

LA TRAVIATA. An easy transcription made of Verdi's melodies by Catherine Seward.

IN THE GLOAMING. By Harrison. A song with variations, simplified.

GRAND RUSSIAN MARCH. By C. P. Francis.

CARMEN. Easy transcription of Bizet's music by George Crystal.

ONE PIANO—FOUR HANDS—THIRD GRADE.

UP IN A SWING. Montaine. Arranged in this form by Calvin Grooms.

OVER THE WATERS. Simplified form of Hoffmann's Barcarole.

FLOWERS AND FERNS. Arranged by Calvin Grooms.

LOVE AND FLOWERS. Also arranged by Calvin Grooms.

CRIMSON BLUSHES. A caprice by Ida Lester, arranged by Calvin Grooms.

STAR OF HOPE. By Kennedy. Arranged by Calvin Grooms.

M. J.

Alice Louise Mertens Finishes Busy Season

Alice Louise Mertens, contralto, is finishing up an exceedingly busy season. She is quite a favorite with the Masonic lodges, for the following appearances, under these auspices, were included in her list of dates: January 28, with the Aurora-Grata Scottish Rite in Brooklyn; March 29, with the Rose Croix Lodge, Manhattan Opera House; April 24, Meadow Brook Lodge, Westbury, L. I.; May 2, Mosaic Lodge, Masonic Temple, New York; May 16, Jamaica Lodge, Jamaica, L. I.; June 2, one hundredth anniversary of the Silentia Lodge, Hotel McAlpin, New York; June 12, banquet of Alma Lodge at the Hotel Astor, New York, and June 13 at the Ocean Lodge, Carnegie Hall, New York.

When Miss Mertens appeared as soloist with the Meadow Brook Masonic Club, Inc., at Westbury, L. I., she sang a varied program, consisting of Sink Red Sun (del Riego), Hard Trials, negro spiritual (arranged by Burleigh), As I Went A-Roaming (old English), Mother, Dearest (Russian folk song), Sweet Little Woman o' Mine (Bartlett), Where Blossoms Grow (Sans Souci). Miss Mertens also appeared on an interesting and well rendered program given by the Tompkins Avenue Quartet, of the Tompkins Avenue Congregational Church, of Brooklyn, on April 26, the other members of the quartet being May Prina, soprano; Henry Moeller, tenor, and Frank Forbes, baritone, with Edward K. Macrum the accompanist. Upon this occasion Miss Mertens and the soprano sang a duet from Madame Butterfly (Puccini) and a group of three songs—My Gift (Edwards), the Ould Plaid Shawl (Haynes) and The Danza (Chadwick)—besides taking part in several quartet numbers.

On May 4 she was soloist at a concert for the benefit of the Veterans' Mountain Camp, given by the University Glee Club of Brooklyn, Edward J. A. Zeiner conductor, at the Tompkins Avenue Congregational Church. Miss Mertens was heard in a duet with Miss Prina and in a group

of songs, including Spring Song of the Robin Woman from Cadman's Shanewis, My Gift (Ariadne Holmes Edwards) and Lest We Forget (Ralph Grosvener), which was especially written for the occasion for Miss Mertens and is dedicated to the Stuyvesant Heights Post.

On May 23 the Newburgh Choral Union presented the contralto in one of her delightful costume recitals in the Y. M. C. A. Auditorium, with Gladys Grove at the piano. The first group consisted of English, Scotch, Irish, French and American folk songs and ballads of long ago presented in the costume of 1860. To bear out the period, the pianist followed in a Gluck-Brahms gavotte and the Paderewski



ALICE LOUISE MERTENS
in an 1860 costume.

Minuet. Exceedingly charming in the Oriental costume, Miss Mertens next rendered a group of folk songs and ballads of the Orient, arranged by Bantock. These included: Egyptian—The Unutterable and Lament of Isis; Persian—In the Harem, and Drinking Song; Syrian—Lullaby, and Indian—Nautch Girl. After this the pianist played the Moszkowski Scherzino, Grainger's Irish Tune from County Derry and Newland's Waltz caprice. The concluding group was devoted to the folk songs of America, arranged by Ross, Burleigh, Strickland, Putnam and Cadman.

One of the local papers, in commenting upon the concert, said in part:

Miss Mertens succeeded not only in upholding the extremely favorable impression which she made upon her former appearances in this city, but the nature of her program was such as to reveal new vocal qualities and characteristics. Her voice is unique among contraltos. Rich in color and of great power, there is no suggestion of heaviness throughout the entire extent of its amazing range. It is a voice of such warmth as to lend itself admirably to the sensuous characteristics of Oriental music, and her program throughout was sung with most artistic effect.

The program opened with a group of folk songs and ballads of long ago, and in each she appeared in a pretty costume of the period of the song. Her first was English, followed by a Scotch, Irish, French and closing this part of the program with an American number of the civil war period.

Her fresh and vigorous contralto lent itself well to the rendition of the Lament of Isis, by Bantock, in the second part of the program included folk songs and ballads of the Orient, arranged by Bantock, and included Parisian, Syrian, Egyptian and Indian numbers. Had her closing group of songs been given first it is doubtful if the others would have had the effect they did, but her closing group were folk songs of America, and while an audience of this kind likes to be entertained with numbers like the first, they are always extremely pleased in a group of American songs. The numbers selected were those arranged by Gertrude Ross, Burleigh, Strickland, Putnam and Cadman.

On June 7, Miss Mertens appeared as soloist at an organ recital given by W. E. Goldsworthy at the First Methodist Episcopal Church of Elmhurst, N. Y., under the auspices of the Ladies' Aid Society.

On Thursday, May 25, Miss Mertens, Marie Stapleton Murray, Reed Miller and Frederick Baer, under the auspices of the East Orange, N. J., Community Chorus, gave dramatic recitations from O Rest in the Lord, which proved unusually interesting.

In all of the foregoing concerts Miss Mertens won much favor, not alone with the beauty of her voice and her admirable style of singing, but also through the selection of her programs. As a maker of programs she has had much success. Whether it be in one of her costume recitals or simply in a couple of groups of songs, Miss Mertens is certain to offer some interesting numbers that invariably give pleasure.

A Fine Record for the Flonzaleys

For the past fourteen seasons, Wells College, Aurora, N. Y., has not depended upon the sun alone for the measurement of the seasons. Instead of the celestial ecliptic for the reckoning of the winter solstice, they have taken the mundane circuit of the Flonzaley Quartet to be their guide. The coming season will mark the fifteenth annual consecutive visit of this organization to Aurora. Westover School, Middlebury, Conn., comes second with the fourteenth annual visit, and Peabody Conservatory, Baltimore, with the thirteenth. These three places hold the record in point of seniority, but there are other points which the quartet will visit next season, when they are returning for the twelfth time, and so on down to the second visit. Each year lengthens the list and enlarges the circuit with new cities. The following recent bookings will take the quartet for the first time to Pottsville, Harrisburg, New Castle and Sunbury, Pa.; St. Petersburg, Miami and Orlando, Fla.; Frederick, Md.; Auburn, Me.; Danville, Ill.; Charleston, W. Va., and Athens, Ohio.

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ALICE LOUISE MERTENS
as she appears in her Oriental costume.

ACROSS THE COUNTRY

(Continued from page 37)

were: Hallie Schobel, Alwyn Fleming, Mrs. Edward H. Baker, Mrs. A. R. Nelson, Mrs. T. J. Mitchell, Mary Bieber, Leota Pomer, Lee Robinson, Mrs. M. M. Thomas, Lucile Pageis, Juanita Shedder, Josephine Kneeland, Eva Doty, Alice Virginia Bennett, Mrs. Dave Morehouse, Jack Hopper, Thelma Snodgrass, Ella Voelke, Pauline Spohr, Agnes Thompson, Nellie Miller, Mrs. William J. Quillen, Mrs. W. F. Bickford, Earl VirDen, Mrs. T. N. Asbury, and Mr. Snell. Mrs. Forrest McGinley was accompanist.

Mrs. Gene Pryor entertained the Schubert Choral Club at luncheon as a closing event of the season. The hostess was assisted by Mrs. D. L. Pollak, Mrs. R. G. Goodner, Mary Bieber, Mrs. W. J. Quillen and Mrs. Alex Rimmer. Clark E. Snell, director, was an honor guest.

The Play Shoppe was the scene of a recital given by the students of David P. Unruh, head of the Fine Arts department of the Oklahoma City College.

Mr. Unruh presented Maurine Howell, soprano, in recital, assisted by Emma Vontunglen, pianist, and Jeanette Terrill.

The first of a series of recitals and demonstrations in class work was given by Josephine Wissman, recently, in her studio. The program was given by Marian Frances Caldwell, Gloria Gill, Jeane Russell and Jewel Turner, assisted by Katherine Kinglake and Dorothy Cooper. Mrs. Wissman offered a pleasing group of vocal selections.

Mary Olivia Caylor presented her juvenile students in recital in her studio, The Music Shrine.

Mrs. Cecil A. Smith closed her season's work with two student recitals in her studio.

A creditable rendition of the Elijah was given by the choir of the First Methodist Church May 20. Among the soloists were Mrs. Allen Street, Mrs. R. Tom Hayes, Jr., Leota Tomer and Eva Doty.

A series of three recitals was given by Martha Gilmer, presenting students of different grades in her piano classes. Emma Grove assisted in the high school pupils' recital, and Erma Groseclose and Louise Replogle were among the junior high students.

On Saturday, June 2, the Central High School Band left Oklahoma City to compete at the national high school and military college band contest at Chicago. The local organization was a successful competitor at the state high school band contest at Norman, recently, and has won much favorable comment. To raise funds for the Chicago trip, the members staged a week's performance at the Orpheum Theater last week. Band concerts were given the first three nights including sacred concerts Sunday afternoon and night. A clever musical comedy, Yeast and Raisins, was produced exclusively by high school talent for three afternoons and nights, and the week closed with a farce comedy Friday and Saturday. The numbers prepared by the band for the contest include March and Procession to Bacchus, from the Sylvia Ballet, with which the state prize was won. Venoy Morgan is leader.

By unanimous vote Edwin Vaile McIntyre was elected dean emeritus of the American Guild of Organists at a meeting in the home of Mrs. R. H. Stoddard. Mrs. Stoddard was elected dean; Mrs. George Forsyth, sub-dean; Amanda O'Connor, registrar; Mary Cooke, secretary; Mrs. A. A.

Brown, treasurer, and Helen Knowles and Mrs. T. O. Bailey, (both of Shawnee) auditors. Plans for the year's work were outlined.

Nellie Miller, winner of city, state and district piano contests conducted by the Women's Federated Clubs, appeared in recital at the Central high school auditorium. Miss Miller will try for national honors in Asheville, N. C. Following that contest she will go to Chicago to study during the summer.

A well-trained chorus of forty voices was one of the outstanding features of the presentation of Queen Esther by the Oklahoma City Civic Opera Association at its initial performance in the Central high school auditorium. For this the opera association and the Oklahoma Christian Endeavor Union united under the direction of Almond Fairfield.

Edgar M. Cooke directed the Ada Community chorus and Women's Choral Club in joint recital, recently.

Students' recitals have played an important part in local music activities. Hyla Florence Long presented the following in a MacDowell program at her studio: Katherine Ann Hivick, Virginia Macintosh, James Montgomery, Helen Patterson, Mary Edna Trammell, Miriam Estes, Mary Louise Johnson, Marjorie Dick, Dorothy Rebshtein and Mary Thorne Hatcher.

Mrs. V. V. Browning, soprano, assisted in a student's recital given by Hattie Johnson. The participants included Muriel Burrow, Donna Hurley, Eva Louise Purdum, Mildred Clark, Elizabeth Hoyte, Louis Vandell, Edith Ramsey, Louise Laux, Katherine McCaughy, Mary Frances Carpenter, Mary Louise Carr, Odeal Borrow and Mrs. Walter Marlin.

Mrs. Cecil A. Smith closed her season's work with two recitals at which she presented the following students: Claudine Schofield, LaHoma Pack, Joy Tollison, Ellen Thomas, Kathryn Henry, Kaye Johanna Thomas, Willetta Johnson, Carol Virginia Spencer, Marguerite Norris and Jeannette Martin.

A pleasing program was presented by Bertha C. Brann in a student's recital at St. Luke's Methodist Church.

C. M. C.

Toronto, Can.—(See letter on another page).

Waterbury, Conn., May 29.—The last big concert of the present season was given in the Armory Monday evening, May 28, by Amelita Galli-Curci, under the Prentzel Management, the audience numbering between 1,600 and 1,700. Mme. Galli-Curci was assisted by Manuel Berenguer, flutist; her husband, Homer Samuels, was the accompanist for her and for Mr. Berenguer. Her program included a number of old Italian and English songs, two with flute accompaniment and one of her husband's compositions. She was very generous with her encore numbers, returning again and again in response to the insistent applause of the audience. Mr. Berenguer also played one of Mr. Samuels' compositions.

The Waterbury Choral Club's presentation of the Legend of Sleepy Hollow, written for the club by Carl Hauser, one of the members, John F. Kyes, Jr., compiling the text from Irving's story, was the leading event of the month in local musical circles. It was given in Buckingham Hall on the night of May 17, with Leona Kruse as Katrina, Paul Alt-house as Brom Bones, and Fred Patton as Ichabod Crane

as soloists, and a selected orchestra from the Metropolitan and other New York orchestras, under the direction of Isaac B. Clark, to whom, with the club members, the work is dedicated. Many in the audience came from New York, Hartford, New Haven, Norfolk and elsewhere. After the concert a supper was given at the Elton, at which the guests of honor included the soloists and the composers, the members of the orchestra and of the club, the subscribers, and their friends making up the rest of the company. Speeches were made by the guests, the director and others, Mayor Francis P. Guilfoile acting as toastmaster. An invitation has been extended to the club to present this work at the celebration in Portsmouth, N. H., this summer, but it is not yet decided whether the invitation will be accepted.

On Saturday, May 12, the glee club of St. Margaret's School, under the direction of Isaac B. Clark, took part in the contest of school glee clubs at Hillside School, Norwalk, the other schools participating being Rosemary Hall, Greenwich, Wykeham Rise, Washington (Conn.), and Hillside School. The cup was won, for the second consecutive year, by St. Margaret's School, which was seventeen points ahead of its nearest competitor. This school won the cup for two consecutive years once before, but lost it the third year, so that it was unable to retain the prize permanently. If it wins the cup next year the prize becomes the property of the school.

The Concordia Singing Society of Waterbury and the Schwaebische Maennerchor of Bridgeport united in giving a concert at Buckingham Hall on Sunday evening, May 20, with Fritz K. G. Webber as director; Mrs. Paul Webber Kluttig, contralto; Jean Stockwell, violinist, and Andrew Sengstacken, accompanist. The program included the singing of Hoch Empor (Curti) by the Concordias, and Der Spielmannsknab (Daeschler), by the Bridgeport chorus, these being the prize songs to be sung by them, respectively, at the Saengerfest in New Haven in June; also songs by the combined choruses.

On Saturday, May 26, the ballet, Birthday Dreams, was given by the pupils of Mrs. Lesley Hyndes Rehm at Poli's Theater, as a matinee performance, preceded by an hour's dance recital.

The piano pupils of Marcia Bailey, L. R. A. M., of London, England, who is now a member of the faculty of St. Margaret's School, gave an informal recital for the parents and friends of the pupils at the school on Sunday evening, May 27. The program illustrated the music of the seventeenth, eighteenth and nineteenth centuries, and modern music, short selections from the music of each period being played.

A concert was given on the evening of May 29 at Christ Chapel Parish House by the Westover School glee club, under the direction of Isaac B. Clark, for the benefit of Christ Chapel. There were fifty-six girls in the club, and their program included compositions by Schubert, Lasser, Nevin, Brahms and Mendelssohn, and Vogrich's arrangement of Scotch songs, with other numbers, several being arranged by the director, Mr. Clark, and another by William A. Tinsley. In recognition of Memorial Day, the closing number was Dr. Clark's arrangement of How Sleep the Brave, during which the audience stood, and afterward joined in the singing of The Battle Hymn of the Republic and The Star Spangled Banner. After the concert an informal dance was given.

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SALUI

By Anil Deer

In the Pacific Coast Musical Review

Three little monkeys, perched on the grand piano: "Why your look of fright, Oshi?" said little Tunbo, who kept his ears covered so as to hear no evil. "Dame Rumor called and told the old story that those in the musical profession, whether performer or pedagogue, are inclined to speak or infer evil of their contemporaries," said little Mikura, who could see no evil. "Foolish little Oshi, look not so perturbed; did you not hear what was said in answer?" "You must always allow for percentage."

The profession is composed of a certain percentage of humanity with its allowance of good and bad. Pupils undoubtedly have unpleasant experiences, but so have teachers, and to condemn all because of a few is manifestly unjust; where the pupil finds an incompetent teacher, the latter in turn finds the unsatisfactory pupil. Yet it all figures out to percentage and the percentage of either fine teaching or successful performer is small indeed.

Think in all the world how really few attain the artistic heights. The fault—why, percentage of course. Teachers all have pupils who disappoint, for one reason or other; who never climb to the altitudes deemed possible, who fail; the causes many, i. e., one through ill health, another through financial inability, another marries and so it goes; but should one be discouraged because of these results? No! for it is all percentage again. The same holds true in relation to the pupil's attitude towards an unsatisfactory perceptor.

Charlatans, yes; but the music profession is in no way an isolated exception in this; the fields of medicine, dentistry, the business world, all have their irresponsible characters, it is your percentage of "chaff among the wheat" and as a law of contrast, most valuable. All are more appreciative of the true when once they have suffered from the false. No teacher intentionally misleads a pupil, nor does any performer by malice aforethought give a poor rendition; it is limitation which is responsible; the average critic of either is not maliciously unkind, there is the psychological desire to help progress.

When one has a new idea or discovery they are most eager to pass it on, seemingly impelled by ego, but that is an erroneous idea; in the background is the true wish to share, impelled by the Divine. The manner of so sharing differs as do individuals and oft-times ways selected are not calculated to bring the desired result; this only embraces the frailties of humanity, in no way being an index of the whole.

"Nay, nay, little Oshi," continued Mikura, "you need not be alarmed, the percentage of good feeling, kindly actions and broadmindedness among the muchly traduced members of said profession, far overbalances any of the reverse; if you are numbered among them you will find your loudest applause, the warmest hand clasp and most encouraging advice 'back stage.'" "Indeed, yes," agreed Tunbo, "travelers all upon a long but interesting journey; the able-bodied and the frail, with outstretched hands, eager to aid any who stumble, and while their steps may be slow and faltering, yet they wend onward and upward."

New Choral Organization Under Chamberlain

What promises to be an interesting concert will be given on Friday evening, June 22, at the High School of Commerce Auditorium, under the direction of C. Versel Chamberlain.

For the past two seasons, in addition to his work as a teacher of voice, Mr. Chamberlain directed the choir of Calvary Baptist Church of this city. In connection with his work there, one of the finest organs on the continent was built and installed under his personal supervision. In a remarkably short time Mr. Chamberlain built up a choir which attracted attention. His choir was composed largely of his own students and other music lovers who appreciated the opportunity for training and experience under such able leadership. This spring, upon completion of his contract with the Calvary Baptist Church, Mr. Chamberlain was followed by practically the entire membership of his choir, who entreated him to continue his work with them. As a result, a permanent choral organization has been formed, with Mr. Chamberlain as director. The concert recital tomorrow evening will be the first appearance of this organization.

Cavalleria will be sung in concert form, together with such numbers as the Miserere from Il Trovatore, the Prison Scene Trio from Faust, Sextet from Lucia, Barcarolle from Tales of Hoffman, etc. All of the solo work will be done by students, and the ensemble of some forty voices consists of earnest students and music lovers who are all preparing for solo parts on later occasions.

Mr. Chamberlain's aim is to give training in concert, oratorio and operatic work, and to give to each student an

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TORONTO ORCHESTRA CLOSSES SEASON WITH FINE CONCERT

Von Kunits, Conductor, Stirs Enthusiasm—Carboni Leads Operatic Chorus Through Splendid Performance of The Jewess—Closing Recitals by Music Institutions

Toronto, Ont., June 2.—For the past month the music has largely been furnished by piano, violin and vocal pupils of teachers from the different music schools and private studios. The annual closing concert of the Canadian Academy of Music was given in Massey Hall, when a splendid array of gifted performers was heard to great advantage. The orchestra class, under Luigi Von Kunits, opened the program with a fine rendition of a movement from a Mozart symphony.

At the conservatory closings a number of talented and well taught pupils appeared. In the piano department Harold West, a pupil of Ernest Seitz, showed a brilliant equipment and Gordon Hallett, pupil of Paul Wells, played with commendable style. Florence Singer, a pupil of Viggo Kihl, gave a well contrasted and brilliant performance of Mendelssohn's Midsummer Nights Dream music. The singing and violin playing attained the high standard one expects from conservatory concerts.

ORATORIO PRESENTATION OF THE JEWESS PROVES SUCCESSFUL

The presentation of Halevy's opera, The Jewess, in oratorio form by the Toronto Operatic Chorus, under the conductorship of Maestro Carboni, was in every respect a praiseworthy undertaking. The work was performed so well and the gifted Carboni instilled into his chorus and orchestra such temperamental enthusiasm that one forgot the dramatic accessories. There were 100 voices in the chorus and an orchestra of forty pieces. The soloists were excellent.

The distinguished Toronto composer and organist, Healey Willan, gave an organ recital in Albany, N. Y., delighting with his masterly improvisations on themes supplied by musicians in the audience.

LOCAL SYMPHONY ESTABLISHES ITSELF FURTHER.

The last concert of the season by the newly formed Symphony Orchestra, Luigi von Kunits, conductor, was given last week and the audience was larger and more wildly

enthusiastic than on the previous occasions. The overture, Merry Wives of Windsor, by Nicolai; Dance Macabre, by Saint-Saëns; the nocturne from the Midsummer Nights music, and Elgar's Pomp and Circumstance comprised the purely orchestral numbers. These were given effective performances, with precision, color, refinement and artistic excellence in evidence. Von Kunits is an admirable conductor, and undoubtedly the right man in the right place. Arrangements are being made to give twenty concerts next season and many subscribers for the entire series have been secured. The Liszt pupil, Friedheim, who has been a resident of Toronto for the past two years, played the effective concerto in E flat by Liszt, and met with tremendous applause. His playing was brilliant and finished having a sensitive appeal in the lovely section in B major. He gave the overture to Tannhauser as an encore. W. O. F.

Salzedo Contributes to Jubilee Concerts

Out of the series of concerts organized by Mayor Hylan's Committee on Music, three concerts were of unusual interest to harp lovers. On June 1, Carlos Salzedo and his Harp Trio (Salzedo, Marie Miller and Elise Sorelle) gave a joint recital with Greta Torpadie at Town Hall. The program included the sixth French suite of Bach, played by the trio; chorale and variations of Widor for harp and piano, Marie Miller at the harp and Salzedo at the piano; a group of Scandinavian songs by Greta Torpadie, accompanied by the trio; variations on an old style theme by Salzedo, played by himself, and miscellaneous groups by Miss Torpadie and the Salzedo Harp Trio.

On June 2, at Town Hall, the harp was again represented. The purpose of that particular concert was to show the accomplishment of American artists who have been entirely developed in New York City. Marie Miller was selected to represent the young generation of American harpists.

On June 3, at the Century Theater, the program was exclusively composed of American compositions. Carlos Salzedo's works were represented by two groups. Contributing artists on that evening were Frances Alda, Ernest Schelling, Carlos Salzedo, Maximilian Pilzer and Julia Glass.

Clarence Adler Vacationing

Clarence Adler, well known New York pianist and pedagogue, has taken a cottage for the summer at Lake Placid, N. Y., where he will spend his well earned vacation in rest and recreation, as well as in the preparation of programs for next season.

Mr. Adler has just closed one of the most strenuous seasons of his professional career. During the month of August the New York Trio will rehearse at Mr. Adler's summer home.

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OPINIONS OF THE PRESS

Springfield and Holyoke Praise Vreeland

The press was well represented at the performance of Elijah, May 28, in Holyoke, Mass., when Miss Vreeland sang the soprano solos. The Springfield papers and two Holyoke papers were enthusiastic in their writing of the success of the presentation of the work, and Miss Vreeland's singing. William M. Clark of the Springfield Union said:

Jeannette Vreeland sang beautifully as is her wont. Her voice was exceptionally clear and carried well. She gave a well-rounded performance, singing her great air, Hear Ye, Israel, thrillingly.

The critic of the Holyoke Daily Transcript wrote:

Jeannette Vreeland, the soprano, young and attractive, with a pure, far-carrying voice, was most satisfying. Her singing of the air, Hear Ye, Israel, drew the cheers of the audience. Probably to the average audience, it is one of the best known of the Elijah solos and Miss Vreeland did it beautifully.

Francis Regal, in the Springfield Daily Republican, stated: Miss Vreeland, who sang a small part in Faust at the Springfield Festival of 1921, has a high soprano voice of fine quality which it would have been a pleasure to hear in the obligato part of Holy, Holy, Holy which was cut tonight. Her voice carried well, even in the lightest passages and was specially effective in the quartet.

Macbeth Star at Spring Festivals

Florence Macbeth, coloratura soprano of the Chicago Opera, recently recorded some remarkable successes when she appeared on Artists' Night at the Newark and Spartanburg Spring festivals, as the critics in the different cities proclaim:

Take Galli-Curci's facility and clarity when she was in her prime and infuse it with a human sensuousness that Galli-Curci never had and you have the adorable art of Florence Macbeth. This American born and American trained singer, in addition to a voice of natural charm, has every quality of refined interpretation.—Newark Star Eagle, April 26.

Miss Macbeth has a voice of rare purity, beauty and range, and she is a mistress of coloratura. She delivered the florid embellishments in the operatic excerpts with a facility, surety and perfection that delighted the most conservative of her hearers. In the passages with the flute she tossed off staccato with astonishing ease and brilliancy and in the shakes rivalled the instrument in the closeness and fineness of her tones.—Newark Evening News, April 26.

Singing before an audience that taxed the capacity of the Converse College auditorium, Beniamino Gigli, tenor incomparable of the Metropolitan Opera Company, and Florence Macbeth, dainty, lovely, and an artist of the artists, the prima donna, coloratura soprano of the Chicago Opera, last night provoked that mammoth assemblage of music-loving people into prolonged and unprecedented bursts of wild, unrestrained applause.

Miss Macbeth's voice is of a startling purity and her highest notes, often faint and distant, are under perfect control at all times. She sings without effort and when calm as a June day. But the appreciative applause came after she had sung the famous Mad Scene aria from Lucia di Lammermoor, and what a plea to music it was! In that difficult and easily marred portion with flute accompaniment she was incomparable. One could shut the eyes and not sense which was voice and which flute.—The Herald, Spartanburg, S. C., May 5.

Florence Macbeth made her first bow to a Spartanburg audience in the difficult Mad Scene from Lucia. Hundreds of people afterward remarked on the marvelous singing she did in this number. Her voice and flute were often heard to distinguish from each other. The voice is strong and yet clear and sweet. Her enunciation is clear. She won the admiration of all her hearers, and was forced by a storm of applause to return for an encore.—The Journal and Carolina Spartan, Spartanburg, S. C., May 5.

Madrid Enjoys Krueger's Isolde

When Emmy Krueger, the dramatic soprano from the Royal Opera in Munich, went to Madrid last January to sing a few special performances of Isolde, the Spanish press hailed her as the greatest Wagnerian singer it had ever heard. A few of her Madrid notices—roughly translated—follow:

In the new prima donna, Emmy Krueger, we found a very clever, a very great singing actress, who is aided by superb beauty. The greatest achievement of Emmy Krueger's repertory is her Isolde, which she imbues by her great dramatic ability with all the shades of temperamental passing and she knows how to sing this character. Never shall we forget the great duet of the second act and the love death scene of the third.—El A. B. C. (Madrid).

Emmy Krueger gave Isolde in a fiery and passionate manner, thoroughly grasping the heroine's character. Her singing was absolutely pure in style. We were able to admire the artist's great qualities to its fullest extent after the duet of the second act. She was the recipient of a number of unusual ovations.—El Sol—(Madrid).

Yesterday's performance at the Teatro Real must be called the best of the season. The new soprano, Emmy Krueger, who appeared for the first time, scored a great success and deservedly so. Here we have a really great artist with a very beautiful voice, which is produced with glorious effect. Her acting is always impressive and carefully considered. The public which has been very cold and reserved all season, last night applauded most enthusiastically at the end of each act, and insisted upon the curtain being raised again and again in honor of the great singer.—Le Liberal—(Madrid).

Last night's performance of Tristan and Isolde at the Teatro Real was the most important performance so far offered this season. Emmy Krueger made her local debut as Isolde. The voice is one of rare beauty and great volume, rich in warm tones, used in a passionate and impressive manner. The superb voice and histrionic ability make Krueger stand out as one of the greatest artists of the day.—El Herald—(Madrid).

Tenor Crooks Continues Triumphs

This caption is thoughtfully written, for nothing less than "triumph" is the word to describe Richard Crooks' many successes. Captions on Detroit, Mich., notices are notably enthusiastic, as may be seen from the appended notices. During the first ten days in February he sang practically every other day; that is, ten appearances in all. February 3 he was one of the artists at a Biltmore Musical Morning; February 4, Springfield, Mass., heard him. A Faust performance at Norwalk, Conn., February 7, was followed by a recital at Lewisburg, Pa., at Bucknell University, on February 8. February 11 Mr. Crooks sang the Dream of Gerontius at Symphony Hall, Boston, with the Handel and Haydn Society, thus establishing a record for a young singer of many important performances within so short a time.

Tenor With Symphony Is Season's Sensation. The good Abbe Liszt would not grudge Richard Crooks a generous share of the glory Thursday night at Orchestra Hall. Speaking of audiences, it may be said at once that critics don't "discover" the new stars in the musical firmament; the audience does that. Those who thought there was left no tenor in the world, heard this man Friday night. To say he swept the audience off its feet is to understate a fact. Boyish and engaging in his manner, the voice of Richard Crooks is as fresh and sweet as McCormack's. This young artist has warmth and a sparkling brilliance of tone that lift him straightway out of the ranks of merely

acceptable singers. He sings without effort, articulates distinctly and controls his resources well. His singing of the Gounod cavatina no less than his work in the Liszt choral epilogue was splendid.—Cyril Arthur Player, Detroit News, January 12.

Fine Tenor and Chorus Add to Concert. Gabrilowitsch was particularly fortunate to have available Richard Crooks. Mr. Crooks was new, preceded by exciting rumors that he was a "find" of Damrosch's in New York this season. In this case rumor was modest, for young Mr. Crooks turned out to be about as lovely a lyric tenor as a Detroit audience has heard in a long time.—Ralph Holmes, Detroit Evening Times, January 12.

Richard Crooks, Youthful Tenor, Creates Sensation. The introduction of a new American tenor, Richard Crooks, of New York, held interest at high pitch in Orchestra Hall last night. The soloist was assigned the All Hail, Thou Dwellings Lowly, from the Gounod masterpiece, in which he scored so emphatically that he was obliged to respond to no less than eight recalls before the enthusiasm of the audience had spent itself. He is still in his twenties, but displays so much real talent and intelligent grasp of his opportunities that everything points to a phenomenal career. His is a pure tenor of fine range and of ringing quality. His voice is warm and colorful and marvelously smooth and resonant. His tone is easily produced and is emitted round and full. Rarely has a singer created such a sensation here as he did on a first appearance. He sang the beautiful cavatina with opulent tone and in distinguished manner, and the ovation he drew was justly merited. He was heard also in the solo in the finale of the Faust symphony, and again scored roundly.—Detroit Free Press, January 12.

Nyiregyhazi "A Real Giant of the Musical World"

A clipping from the Ocean County Leader of Point Pleasant, N. J., describes a concert given there by Erwin Nyiregyhazi, as follows:

The musician who listened knew, and the music lover intuitively felt himself in the presence of a real giant of the music world. Nyiregyhazi was born in Buda Pesth, Hungary. Not since Paderewski have the critics been so unanimous in their praise of a pianist. His astounding technique, his wonderful strength of hands and his marvelous digital dexterity are the talk of the music world. Nyiregyhazi admits that he cannot recall the time that he did not understand music. At the age of two he began the study of piano music. At five he performed the Beethoven C minor concerto with orchestra, and at six started to compose.

From the moment Nyiregyhazi's wonderful left hand struck the first notes of the Etude Heroique, a Liszt masterpiece, to the last of the Rachmaninoff prelude in G, his final encore number, the large audience was absolutely under the spell of the master. His tone was round and virile, his technique masterly and his interpretation such that one felt instinctively that he was not detracting, but adding to the beautiful thoughts the composer had in mind. He carried his listeners into the seventh heaven of delight.

The Chopin Polonaise electrified the audience. Not since De Pachen, whom it is said no greater interpreter of Chopin has lived, has such a reading of the master been given. The artist's exquisite rendition of the same composer's nocturne left nothing to be desired.

To the writer of these notes the outstanding characteristic of this great Hungarian's playing is a strange and wonderful mixture of tremendous virility and poetic tenderness. Truly Nyiregyhazi is a Moriz Rosenthal and a Teresa Carreno rolled in one.

De Horvath Recital a Pronounced Success

The attached is culled from the Lindsborg, Kans., Bethany Messenger of March 15:

Cecile de Horvath demonstrated pianistic ability of a high order. Her technique is above reproach; her tone sonorous and sympathetic. The program opened with a sarabande by Rameau-Godowsky, rendered in a broad and convincing manner. In the sonata in B minor by Chopin Mme. de Horvath gave unstintingly of the wealth of pianistic resources at her command. Dignity and majesty in the first movement; fleetness, delicacy and charm in the scherzo; a remarkable cantilena with poetic appeal in the large, tempestuous sweep marked the last movement. As this majestic work was brought to a close the audience responded with prolonged applause, which did not cease until the pianist offered an encore. The Viennese waltzes of Zoltan de Horvath are well written and interesting from a popular point of view. The gavotte from one of Bach's violin sonatas, arranged by Saint-Saens, was played with rhythmic precision and clarity of outline. Ignaz Friedman's Elie Danse was exquisitely rendered. The program closed with the Wedding March and Dance of the Elves by Mendelssohn-Liszt, a work of large proportions which Mme. de Horvath performed with virtuosity and poise. The recital was a pronounced success.

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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES' SECOND MUSIC WEEK A REMARKABLE SUCCESS

Theaters, Schools, Stores, Factories and Various Organizations and Individuals Contribute—A Parade Two Miles Long—Community Singing at Hollywood Bowl—Dinner in Honor of Emil Oberhoffer—Program of American Music—Open Air and Promenade Concert—Notes

Los Angeles, Cal., June 4.—Music for All, All for Music, is the slogan used for Music Week promotion, and is to be the motto of the hoped for Temple of Music and Art that is the main objective of the project.

The Los Angeles Music Week was inaugurated by the Playground Department of the city of Los Angeles upon the signed request of fifteen musical leaders of the community. Following a meeting of seventy-five persons prominent in civic, social and musical life, a committee was appointed by F. G. Leonard, president of the Playground Department, consisting of ten representative men and women, with Ben F. Pearson, vice-president of the Southern California Edison Company, chairman. Approximately 1,600 programs were given in Greater Los Angeles during Music Week, touching every phase of the city's life. To Los Angeles, it is claimed, is due the credit of being the only city in the United States which maintains a Municipal Bureau of Industrial Music, founded by the Chamber of Commerce. This department has done an inestimable work, under the direction of Antoinette Ruth Sable, in furthering interest in music. The majority of the larger mercantile and manufacturing establishments have musical organizations doing active work.

The list of theater and school organizations is too long to be touched. From the musical and educational side we expect support and interest, but the joy received and given by the musical expression made possible in the stores and factories by the employers is beyond reckoning. Gage Christopher and Rae Condit are choral directors for a large number of these, and Mr. Christopher told the *MUSICAL COURIER* representative that the clerks in the stores say that the days they have the community singing, which is twice a week, at 8:15 to 9:00 A. M., things seem to run more smoothly and easily.

With a list of events filling a book of forty pages in fine print, it is plain that only a few of the high lights can be touched in this brief review.

A PARADE TWO MILES LONG.

The week opened Saturday evening, May 19, with a parade two miles long, representing every phase of music in the city. The floats were interesting and many of them beautiful. Twenty or more bands and a number of choruses gave plenty of music. The MacDowell Club displayed a miniature cabin, such as they plan to erect in the California MacDowell Colony. The Southern California Edison Company provided beautiful electrical effects as well as a band and chorus and many floats.

COMMUNITY SINGING AT HOLLYWOOD BOWL.

One of the high points of the week was the community singing at The Bowl, in Hollywood, Sunday afternoon, May 20, when numbers were given by the Polish Singing Societies, American Negroes, American Indians, Hollywood Chil-

dren's Chorus and Hollywood Community Orchestra (sixty-five members) under Jay Plowes, conducting. The community singing was conducted by Hugo Kirkhofer. Alexander Stewart, Pacific Coast representative of Community Service, Inc., and the Playground and Recreative Association of America, with headquarters in New York City, was "loaned" by that association to act as executive to assist the committee in Music Week. He addressed the assembly of 12,000 people—as did Mr. Pearson, general chairman. Carrie Jacobs Bond and Charles Wakefield Cadman each spoke and contributed musical numbers. Later, at the dinner of the Hollywood Chamber of Commerce, Monday night, Mr. Stewart voiced the sentiment of everyone present when he said that no singing had ever so moved him with a sense of spiritual power as did that of Sunday afternoon at The Bowl.

DINNER IN HONOR OF EMIL OBERHOFFER.

Monday evening, May 21, a dinner was given by the Hollywood Chamber of Commerce to several hundred invited guests, men and women of social and musical prominence, who were invited to greet Emil Oberhoffer, recent conductor of the Minneapolis Orchestra, and the newly engaged conductor of The Bowl summer symphony concerts, and to voice their sentiments as to the value of The Bowl to the communities adjacent. Such a spirit of co-operation and enthusiasm is rarely evidenced. Mrs. J. J. Carter was made hostess and toastmistress, and her introduction resulted in applause lasting several minutes, for this indefatigable little woman, by her faith, her devotion and brilliant mind and attainments, carried the project over last year, and saved the day this year. She has thrown her whole life and thought and action into saving the marvelous natural amphitheater included in sixty-five acres of hill and vale, in the heart of Hollywood, for a community property, for all time, untouched by political intrigue or personal gain, and she is going to succeed! By her personal magnetism and earnest devotion she secured pledges enough that one night to carry the season over, about \$30,000. Those giving brief talks during the evening were L. E. Behymer, J. T. Fitzgerald, Carrie Jacobs Bond, Mrs. Chauncey Clarke (who donated a large share of the property at exact cost to herself, to be used for this purpose, and has aided in finances beside), Dr. Wesley Martin, D.D., Ben F. Pearson (general chairman Music Week), Alexander Stewart, Mrs. John F. Meade (president Hollywood Woman's Club), Dean Baldwin F. Woods (of the University of California, Southern branch), Irene Pavlaski (opera star) and others. Musical numbers were contributed by Margaret Monson, contralto, who sang songs of Gertrude Ross, with the composer at the piano. Laurence Tibbetts, who has just returned home from a rest and visit of a few weeks before returning for rehearsals with the Metropolitan Opera Company, sang magnificently and delighted everyone. Marjorie Dodge sang two numbers and won her audience completely with a dramatic voice of great beauty. She was accompanied by her husband, Squier Coop, who has recently been added to the faculty of music of the University of California, Southern branch. As her second number, Miss Dodge sang a song the words and music of which were written for this occasion by Mr. Coop. The words are expressive of the universal sentiment towards The Bowl and the music was beautiful and appropriate.

Mr. Oberhoffer was introduced and received an ovation. Speaking briefly, Mr. Oberhoffer expressed his gratification and outlined his ambitions for the summer.

PROGRAM OF AMERICAN MUSIC.

Tuesday evening, May 22, the American Optimists, Los Angeles chapter, and the MacDowell Club of Allied Arts, gave an evening of American music at the Gamut Club Theater, that resolved itself into a progressive concert, for so great was the crowd that at L. E. Behymer's suggestion the banquet room was opened and as soon as a number was given in one room it was repeated in the other so that two concerts were in progress at the same time. But no wonder! For any one of the artists participating could command an audience any time, and in accordance with the Music Week rule it was free. The Ensemble Moderne—Henri de Buscher, oboe; Emile Ferir, viola; Blanche Rogers Lott, pianist—contributed two exquisite numbers, uncovering undreamed of beauties in these rarely heard instruments, as solo instruments at least. They played Allemande and Rigaudon from Arthur Foote's suite and The Bagpipe, by Charles Martin Loeffler. Jay Plowe and May MacDonald Hope gave a finished performance of Charles T. Griffes' Poeme for flute and piano. Grace Wood Jess gave a group of American folk songs, including some of the Kentucky Mountain songs, and two plantation songs. Miss Jess has an art unmatched in qualities of the heart and mind, delivered with rare grace of gesture and expression, full of humor and pathos. She wore a gown on this occasion that belonged to Mrs. Abraham Lincoln. Two numbers were accompanied by herself on a dulcimer made for her in the mountains of Kentucky from a very old model. The program closed with the numbers of Charles Cadman, who is a personal friend to every inhabitant of Los Angeles, by name and appearance if not in fact. He played a group of his own compositions and accompanied Emily Cole, soprano, who sang with much feeling a group of his songs. It was one of the memorable occasions of the week.

OPEN AIR AND PROMENADE CONCERT.

The closing event of greatest interest was the open air and promenade concert given at Exposition Park under the direction of L. E. Behymer, Saturday evening, May 26. Those contributing were the Military Band; the Woman's Orchestra, under the baton of Henry Schoenfeld; the Los Angeles Scottish Pipe Band, R. L. Drummond, drum major, with Scotch dancing; America's Bird Whistling Chorus, Agnes Woodward, director, Loraine Griffen, accompanist; Orpheus Club, Hugo Kirchhofer, conductor, Raymond McFerters, accompanist; Orpheus Four of Los Angeles; Frank Geiger, basso; Meryle Wolf Regnier, soprano; Roy Joseph Regnier, and interpretative Russian dances by Mary and Alexandria Balikoff.

NOTES.

The University of Southern California Music College, Dean S. Keele director, and the music section of the University of California, Southern branch, which is the branch of the State University at Berkeley, under the direction of Francis Wright, each had daily programs during the entire week, by pupils and faculties.

Carl Bronson sponsored an open program and reception by the teachers of the Music Arts Building on Friday afternoon, May 25. Many teachers in the building contributed.

Miss Norman Shaw repeated her success of last year in a series of concertettes by the pupils of the teachers belonging to the Music Teachers' Association, all day Saturday, May 26, at the Gamut Club.

Talks on church music with illustrations were given in the (Continued on Page 46).

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Mr. and Mrs. R. H. Terry Entertain

On June 6, Mr. and Mrs. Robert Huntington Terry gave the last informal reception of the season at their studio in the Metropolitan Opera House building. These receptions are attended by many prominent musicians, and in fact the Terrys have gathered around them quite a coterie of interesting people. As a usual thing there are many singers who render impromptu programs—not one of those set affairs where one has to listen for a couple of hours to a long drawn-out program, but at the Terry Studio it is so delightfully spontaneous that it is one of the features of their receptions. A few of the artists taking part in this last gathering of the season were Paule le Perrier, who sang Mr. Terry's Reveries, and a Japanese Fantasia; Ellis Boyle, tenor, who also sang two numbers by Mr. Terry—The Sky Is Always Blue, and the Morning Is Calling—and Tilla Gemunder, who gave Mr. Terry's well known The Answer. Among the guests were Sue Harvard, Ethel Watson Usher, Beatrice Fine, Grace Hoffman, Lois Long, Baroness Katharine Evans von Klenner, Tilla Gemunder, Eleanor Owens, Bobby Besler, Ann Sims Glusker, Minnie Carey Stine, Margot Samoranya, Ida Geer Weller, Idelle Patterson, Jean Stockwell, Martha Fine, Mr. and Mrs. H. C. Shulz, Franklin Riker, Manly Price Boone, Justin Lawrie, Mr. and Mrs. Earl Tuckerman, Mr. and Mrs. Paul le Perrier, Mr. and Mrs. Ellis Doyle, Mr. and Mrs. Tasker, B. Bosworth, Robert S. Childe, Ernest W. Appleby, Mr. and Mrs. Gardner, Mr. and Mrs. Frank Hemstreet, and Mrs. Wallace Briggs.

Elman's Tour Next Season Booked Solid

Max Endicoff, manager of the Mischa Elman Concert Direction, announces that he has closed his books for Mr. Elman's concert tour of this country next season. The celebrated violinist will open his tour with an engagement at the Auditorium, Chicago, on October 7, and will close at a recital in Carnegie Hall on April 27.

Mr. Elman recently arrived in Paris, where he was heard in recital on June 13, after which he was scheduled to leave for London to fill a concert date at Albert Hall on June 20. Other concert engagements in Western Europe will keep him abroad until early August, when he will return to prepare his programs for the season here.

Mr. Endicoff is now preparing the routing for Mr. Elman's American tour during the season of 1924-25 and is accepting applications for engagements during that period.

Denishawn Dancers to Give Three Performances in Toronto

Ruth St. Denis, Ted Shawn and the Denishawn Dancers have been engaged for two nights and a matinee by Norman M. Withrow, manager of Massey Hall, Toronto, on April 25 and 26. This will conclude a week of Canadian engagements as the company is filling a similar schedule in Montreal on April 21 and 22 and will appear in Ottawa and Kingston en route to Toronto.

Kathryn Meisle's Success Brings Results

Kathryn Meisle's superb singing of Brahms' rhapsodie with John T. Watkins' famous chorus at Scranton, Pa., has not only resulted in engagements as a direct result of Mr. Watkins' influence, for he surely was delighted, but also in the fact that two other male choirs have now decided to present this great work and have requested Miss Meisle's services as soloist.

Brailowsky to Debut Next Fall

An interesting pianistic newcomer next season is Alexander Brailowsky, a Russian artist who will make his debut in the fall. Brailowsky has been heard in South America, where he is a great favorite, having played more than forty concerts there in each of the past two seasons.

Frederick Gunster Resting (?)

When Frederick Gunster left for the Blue Mountains of Tennessee he said he was going to take a rest, but when he is not singing in the privacy of his studio he may be found hunting and fishing, motoring, or playing golf. Is this what is called rest?

D'Alvarez Wins Ovation in London

Evans and Salter received the following cable from Ibbs and Telford of London last week: "D'Alvarez made most

triumphant reappearance, London, Queen's Hall, Saturday, receiving overwhelming ovation from capacity house. Was in glorious voice. Compelled give seven encores, at end of concert, people crowding stage and street cheering."

Szigeti Scores in Berlin and Vienna

The appended criticisms of Joseph Szigeti give a very vivid idea of his success in Berlin and Vienna:

Busoni's concerto in D major was played by Szigeti with towering mastery.—Die Zeit, November 22, 1922.

Busoni's violin concerto, under the master hands of Szigeti, became a truly grand improvisation of brilliant finish.—Vorwärts, November 23, 1922.

Szigeti played Busoni's concerto absolutely perfectly, full of beauty and in pure style. He is without a rival in this work and was fitted a great and noble artist. Besides this, we were happy to applaud Busoni himself who had to repeatedly acknowledge the applause; the audience would not rest until he came to the platform where he was tendered a prolonged ovation. Berliner Morgenpost, November 26, 1922.

The grand style in which Szigeti played Busoni's violin concerto was admirable.—Deutsche Allgemeine Zeitung, November 25, 1922.

Joseph Szigeti played with brilliant tone and "Rattenfänger" technic. Busoni, too, was called to the platform and shared the applause together with Szigeti.—National-Zeitung, November 22, 1922.

Szigeti played Busoni's concerto in truly brilliant style.—Vossische Zeitung, Berlin, November 21, 1922.

Szigeti displayed the charms of his sweet and elegant tone.—Berliner Zeitung am Mittag, November 21, 1922.

Szigeti played Busoni's concerto absolutely faultlessly, with precision and respect for the polyphony, with eminent musical understanding and noble virtuosity, so as to expound its soul and spirit.—Berliner Börsenzeitung, November 24, 1922.

The violin star, Szigeti, shone brightly in Busoni's violin concerto.—Welt am Montag, November 27, 1922.

The thundering applause applied to Szigeti's fascinating playing as well as to Busoni who had to come back to the platform again and



JOSEPH SZIGETI

again. Ansermet accompanied with great adaptive skill.—Berliner Börsenzeitung, November 24, 1922.

It was superbly played by Carl Freidberg and the Kreisler-like Szigeti.—E. Dunton Green in The Chesterian.

A really great violinist. A singing fiddler—a fiddling singer, who conjured up Leopold Mozart's opinion: The violin has been invented by Orpheus, the son of Apollo; and the portress Sappho imagined the bow spanned with horse-hair.—Dr. Ernst Decsey in Wiener Tageblatt.

He played the Brahms concerto with crystalline purity of intonation, formidable technical mastery and soulfulness with a simplicity which alone is suited to the style of this work. Szigeti's tone is loaded with energy, and, on the other hand, of rare mellowness and luminosity. He belongs to those violinists who give the impression that the strings of the violin have a higher tension as if the length of the bow was ever-changing.—Neue Freie Presse, Vienna.

J. Szigeti belongs to the world's really great violinists. He played the Chaconne as it is rarely heard; and every thing—whatever its character—in equally masterly manner and in perfect style.—Wiener Mittag-Zeitung, Vienna.

Why is not this Dohnanyi concerto oftener played also by our great violinists Busch, Szigeti, Kreisler? It is full of fascinating ideas and gives the soloist all imaginable opportunities to shine on the technical and interpretative side.—Deutsche Zeitung, October 17, 1922.

Technically perfect and musically on a high plane, sparkling temperament.—Reichspost, Vienna.

Mme. Soder-Hueck Begins Summer Master Classes

Mme. Soder-Hueck, the well known vocal teacher and coach, began her summer master classes the first part of this week with a fine enrollment, including a number of out-of-town singers and teachers.

Northrup Sings at Jubilee Celebration

Margaret Northrup, soprano, was assisting artist at the Silver Jubilee Concert given by the People's Chorus of New York at Town Hall on the evening of May 28. She was enthusiastically received and well merited the applause given her.

Colin O'More Heard at Music Trades Convention

Colin O'More finished his first concert season with an appearance before the members and guests of the Allied Music Trades Convention at the Drake Hotel in Chicago. Besides several numbers in French, Mr. O'More sang by special request some of the more popular numbers which he has recorded for the Vocalion records, among which were Little Town in Old County Down; Heaven at the End of the Road (by H. O. Osgood), the famous Three O'Clock in the Morning, which is said to have had a sale in the hundreds of thousands, and a new Irish song called Take a Look at Molly, which delighted the audience.

Mr. O'More will spend the summer with his manager, Arthur Hadley, at their famous stock farm near Goshen, N. Y., opening the coming season at Brockton, Mass.

Nikisch's American Orchestral Debut with Boston Symphony

Mitja Nikisch will make his first orchestral appearances in this country with the Boston Symphony Orchestra, Pierre Monteux conductor, on November 2 and 3. A sentimental interest is attached to this engagement in view of the fact that his father, the late Arthur Nikisch, was a former conductor of the Boston Orchestra. His New York debut with the New York Symphony will follow a week later, and he will be soloist also with the Cincinnati Symphony and the New York Philharmonic Orchestra during the month of November.

Pittsburgh Post Critic Commends Sundelius

Marie Sundelius, especially chosen to sing at the May Festival and Concert of the Gustavus Adolphus Lutheran Church of Pittsburgh, appeared there on May 7, giving one of her characteristic recital programs. It was Harvey B. Gaul, of the Post, who in part wrote as follows after he had reviewed the Metropolitan soprano's performance: "For sheer beauty of single tones, I know of no one who excels this soprano. There is the same ravishing loveliness in one of her tones that one achieves when touching a brush full of pure madder or magenta to canvas; it is as exquisite as a single sunbeam or moonray."

Wilhelm H. Leib Dead

The death of Wilhelm H. Leib, veteran voice teacher and choral conductor of the Central West, occurred at his suburban home in Joplin, Mo., May 1. For the past forty years he has lived in Kansas City and Joplin where his work as a teacher and conductor has been a strong factor in the development of vocal music. J. B. V.

Weingartner at Zurich

Felix Weingartner, after a successful concert in London, left for the Continent on his way to Zurich, where, as already announced in the MUSICAL COURIER, he was especially engaged to conduct the Meistersinger performances at the International Music Festival.

Dux Sails

Claire Dux, heard here this season as guest artist with the Wagnerian Festival Singers, sailed for Europe on the S. S. Resolute on Tuesday, June 12. Miss Dux will return in the fall for a long concert tour, which will include her first appearances on the Coast.

Hughes to Tour South

Edwin Hughes' southern tour next season will open in Washington, D. C., with a recital, under the auspices of the Fine Arts Society, after which he will continue from there through the eastern part of the South.

Easton Recital for Boulder, Col.

Florence Easton, among other engagements prior to reporting at the Metropolitan for rehearsals on October 29, will sing in Boulder, Col., on October 25, giving a full recital program.

Keener Makes 78th Appearance of Debut Year

Suzanne Keener, coloratura soprano of the Metropolitan Opera, made the seventy-eighth appearance of this, her debut year, in South Norwalk, Tuesday evening, June 12. As usual, she scored a tremendous success.

L. E. Behymer in New York

L. E. Behymer has sufficiently recovered from the effects of the automobile accident of which he was a victim to undertake a trip to the East. He was due in New York yesterday (June 20).

William Thorner to Sail

William Thorner will sail for Europe on July 4 on board the Leviathan. He will spend the summer there.

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CHICAGO

(Continued from page 31)

Shields, Edith Nelson, Georgia Herlocker, Elizabeth Houston, Marion Capps, Sybil Comer and Lola Scofield.

Miss Herlocker and Miss Capps are studio assistants of Miss Westervelt.

Tuesday evening, June 12, voice pupils of Lillian Price, and piano pupils of Arthur Oglesbee and William G. Hill, joined forces in a program of diversified numbers. Mary Lucile Purcell was the accompanist.

Thursday evening, June 14, Alice Gray, pianist and a pupil of the school, and Winnifred Erickson, soprano pupil of Louise St. John Westervelt, gave a joint recital at the school.

Members of the Ensemble Class gave an interesting program at Columbia School, June 15. The players taking part are pupils of Mrs. Reed, Mrs. Murdough, Mrs. Vogelback, Miss Hoffmann and Alfred Wallenstein.

Saturday evening, June 16, there took place at Columbia School the annual class reception and dance, which always precedes the commencement and official close of the regular school year.

The summer session of Columbia School of Music will open June 25. Among the courses offered are the special courses for the teachers of Chicago's public schools. These courses lead to promotional credits. Chicago teachers entering as late as July 2 will be given full credit for the work of the session provided they make up the first week's work missed.

ANOTHER ENGAGEMENT FOR FLORENCE TRUMBULL.

Among Florence Trumbull's recently booked engagements is an appearance with the Arche Club of Chicago.

MUSICAL NEWS ITEMS.

Alexander Nakutin presented twenty-five of his advanced pupils in recital at Kimball Hall, June 3, before a capacity audience, which remained from eight to eleven-thirty p. m. Each student was assigned two numbers and all acquitted themselves very creditably, showing the individual training of their teacher. Among those deserving special mention are: Cantor A. Kritz, Sareta B. Berman, Bernard B. Hyman, Elsie Bergman Aronson, Gertrude Pizer, Helen Ornstein, Herbert E. Toelle, Gladys Arnold, Isabelle Schuham and Jennie Padolsky.

Lillian T. Johnston, soprano and teacher, is now located on the ninth floor of the New Capitol Building in a charming studio in connection with the Metropolitan Conservatory suite.

The production of *Girofla-Girofla* by the pupils of Mr. and Mrs. Karl Buren Stein at the Playhouse, Sunday afternoon, June 10, was not only well sung but also well staged. Among the thirty-five or more students taking part were several whose work was very commendable. A large audience evinced much enjoyment.

MACBURNIE STUDIOS RECITAL.

The MacBurnie Studios recital at Fine Arts Hall, Thursday evening, June 7, assembled a good sized musical audience to hear Florence Grasmier, soprano, in several groups of songs, which were rendered very pleasingly and were received with enthusiasm. Miss Grasmier's voice has good

quality and she sang those songs heard by the writer in good spirit and tone, exhibiting the rich value of the methods of her teacher. Her deportment was marked by graciousness of manner and assurance in delivery and as she advances she will develop power and color in all registers as she appears to be painstaking.

RENE DEVRIES.

CINCINNATI CONSERVATORY
CONFERS HONORARY DEGREES

Four Eminent Musicians Honored—Large Class Receives Letters—Summer Opera Plans Maturing—Notes

Cincinnati, Ohio, June 14.—The annual graduation exercises of the Cincinnati Conservatory of Music were held on June 8, at the conservatory. In addition to the usual procedure there was the conferring of honorary degrees upon a number of musicians. Those who were thus honored were Modeste Alloo, George A. Creighton and Ralph Lyford (of Cincinnati) and W. Otto Meissner (of Milwaukee), who received the degree of Doctor of Pedagogy. Mrs. Forest G. Crowley (of Cincinnati), Hattie Morton (Birmingham, Ala.), and Ella Scobie Opperman (Tallahassee, Fla.) received degrees of Master of Music, and Elizabeth Cook (Wheeling, W. Va.) the degree of Bachelor of Music. There was a large class from the various departments, and the event marked another step in the notable history of this fine musical institution.

SUMMER OPERA PLANS MATURING.

Plans for the regular summer season of grand opera to be given by the Zoo Grand Opera Company at the Zoo Gardens, under the direction of Ralph Lyford, are maturing nicely. The season opens for eight weeks on June 24, with *La Gioconda*, which has not been sung here for some years. The chorus of fifty-five persons is being rehearsed and the special scenery for the sixteen operas to be sung is being prepared. The popularity of this opera season has become marked and the public awaits with impatience the renewal of these musical events that make the summer so delightful here.

NOTES.

A pupils' recital was presented on June 6 at the Cincinnati Conservatory of Music, by Mr. and Mrs. Thomas James Kelly. The students sang with much expression and reflected great credit on their teachers.

A number of pupils of Irene Carter, of the College of Music, were heard on June 9, in the Odeon.

A special musical service was held at the Church of Our Savior (Episcopal), Mt. Auburn, on June 10, rendered by a choir of men and boys under the direction of Frederick J. Hoffmann. The soloists were Russell Dunham and Clarence Ludlow.

Stanley Davis, a pupil of Robert Perutz of the Cincinnati Conservatory of Music, was heard in a violin recital on June 13.

The regular summer session of the College of Music will open on June 18. A large number of the faculty will remain for the summer. One of the special features will be public school music which course was inaugurated last year. This department will be in charge of Sarah Y.

Cline, who worked with Hollis Dann at Cornell University for a number of years.

Earl Young, who was the youngest member of the graduating class of the Cincinnati Conservatory of Music, was heard in his graduating recital on June 4. He won the Frederic Shailer Evans prize for piano playing recently.

Lillian Arkell Rixford, teacher of organ at the College of Music, presented her pupils in the Odeon on June 8. She will continue at the college until the middle of July this year.

Charles J. Young presented his pupil, Cyril Buschle, in a piano recital on June 14 in Memorial Hall. He was assisted by Charles Stoess, violinist, and George M. Berger, baritone.

The pupils of Isle Huebner, of the College of Music, appeared in a recital in the Odeon on June 14.

Norma Rath, a pupil of Frederic Shailer Evans of the Cincinnati Conservatory of Music, was heard in a recital on June 11, at the Conservatory Hall.

A trio composed of Faye Ferguson, pianist; Gladys Fried, violinist, and Francis Wolfe, cellist (which has been coached by Karl Kirksmith of the Cincinnati Conservatory of Music), was heard on June 13. They played Mendelssohn and Beethoven trios.

The Cincinnati Choral and Wurlitzer Concert Company presented its seventieth concert on June 10, at the Evangelical Church, East Hamilton, O.

Emma Burkhardt Seabum, contralto (a pupil of Dan Beddoe of the Cincinnati Conservatory of Music), accompanied by Mrs. Thomas Prewett Williams, has gone to Asheville, N. C., to attend the National Federation of Music Clubs Convention. She will compete for the woman's vocal prize.

Robert Perutz, member of the artist faculty of the Cincinnati Conservatory of Music, presented four members of his violin class in a recital of exceptional interest. The feature of the program was the modern music for violin which is unusual and rather unknown in America. After opening with a Handel sonata, Karl Ahrendt played a concerto by the Swedish composer Tor Aulin. Lucy MacKeever was prevented by illness from performing the French concerto by Jules Conus and her place on the program was taken by Heimann Weinstine, who, with Karl Lisniewski at the piano, played the difficult Polish concerto by Karłowicz. This performance was brilliant and elicited many recalls. Jewel Litz, a young girl of twelve years of age, played a short group including a composition of her own. The program closed with the first movement of the Mendelssohn concerto played by Waldene Johnson.

W. W.

Freemantel Pupil Active

Rosalind Reynolds, a young professional contralto pupil of Frederic Freemantel, has had a busy season since making her debut in a song recital at Geneva, N. Y., last November. Miss Reynolds recently appeared in recital at Syracuse, N. Y., and has been traveling extensively in the North. June 10 she sang at the baccalaureate services at the Centenary Collegiate Institute of Hackettstown, where she was one of the star graduates from the vocal department of that institution. Later she studied with Mr. Freemantel in New York.

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MUSIC ON THE PACIFIC SLOPE

(Continued from Page 43).

Morisco Theater every noon. Grace Widney Mabie was in charge of this work. Mrs. Mabie heads this department for the National Federation of Music Clubs, and goes East shortly to attend the biennial in its behalf.

The De Lara Grand Opera Company gave several programs of opera music under direction of Sanchez de Lara. Payne's Academy gave a program at Clarke Memorial Home on Thursday evening, May 24, under the direction of Jane Catherwood, head of the voice department. The piano, voice, dancing and dramatic sections were represented. The Zoellner Conservatory of Music gave a number of programs.

Every church on Sunday, May 20, had special music, and talks on the value of music.

Every moving picture house with a large orchestra contributed to the park concerts and band and orchestra concerts.

Every school in the city made some acknowledgment, public and private schools alike.

The Rotary did one of the kindest and most helpful things possible in providing music for the "shut ins," music for hospitals and institutions such as orphans' homes, old people's homes and all charitable institutions. This work was directly under the supervision of W. R. Guiberson, a member of the club, and included band and choral concerts and artists' concerts.

It would be a pleasure to mention each individual contributing but the committees alone number several hundred. However, the beautiful spirit permeating everything connected with this remarkable week will make it ever a memory of a "week of harmony" in spirit as in fact. J. C.

SEATTLE SEASON CLOSURES WITH CHALIAPIN CONCERT

Amphion Society Wins Prize—Cornish School's Annual Festival—Notes

Seattle, Wash., June 8.—The finest musical season closed in this city with the coming of Chaliapin in recital, but instead of a period he put an exclamation point at the end. The Moore was packed; even the boxes far up under the dome were dripping with people and they behaved quite as badly as do the New York audiences, than which nothing could be more thrilling. The guttural shouts from the gallery intermingled with the shrill calls from the balcony and the great Russian apparently recognized the voices of his countrymen, for he advanced to the front of the stage and shook his head reprovingly at them, with finger on lips. Quite like a "Little Father" of their own land.

The same week brought the Minneapolis Symphony Orchestra to Seattle for two concerts, and though the director, Henri Verbruggen, was unable to accompany them on account of illness, the men, conducted by Roentgen, delighted their audiences and stimulated them with the feeling that Seattle must again have a symphony orchestra. The result is the beginning of the "Music and Arts Foundation Fund," sponsored by a score of prominent women of the city, under the leadership of Mrs. A. S. Kerry, who is closely identified with the musical life of the city, not only in promoting its activities but also in creative work, under the name of Katherine Glen.

At present the workers for the fund have for their object the clearing of the debt on the Cornish School building. The building, it will be recalled, was erected by the citizens of Seattle to house the Cornish School, which had outgrown its quarters and was handicapped in its work for lack of room. As the cultural center of the city and as among the finest assets Seattle possesses, the school has made and held its place, and it is expected that the fund will clear it of the handicap of indebtedness.

AMPHION SOCIETY WINS PRIZE.

The closing concert given by the Amphion Society (the male chorus), under the baton of Graham Morgan, was a great success. Marguerite Carney, of Portland, Ore., was the soloist of the occasion. Mr. Morgan has been directing the Amphions for two seasons, Claude Madden preceding him for eleven, until he went to New York. That the work of both men has been along the right lines was shown when fifty-five members of the organization journeyed to Vancouver, B. C., to enter the annual British Columbia Musical Competition Festival, and won the first prize, consisting of a silver shield, which will remain in the possession of the Amphions for one year. The men scored 185 out of 200 points.

CORNISH SCHOOL'S ANNUAL FESTIVAL.

The annual festival of the Cornish School is now in progress and among the outstanding events was a piano recital by Dorothy Hopper, a talented pupil of Calvin B. Cady; a Schumann and Schubert evening of songs by pupils from the vocal department, sponsored by Dean Gantvoort, and two evenings of operatic scenes, under the direction of Jacques Jou-Jerville. The festival closes with an evening of piano concertos with orchestral accompaniment and the dance festival at the Moore under the direction of Mary Ann Wells, whose original work in composition of dances and costuming has received practical recognition from coast to coast.

NOTES.

Among the recitals given by local musicians was one by Dorothy Greenberg, a young pianist who reflected marked credit upon herself and instructor, Silvio Risegari. Another was given by Paul McCool, a member of the Cornish School until this last season and a pupil of Boyd Wells, who is gifted with talent and a capacity for work, and gives great promise for the future.

Thirty of Edna Colman's piano pupils appeared in recital recently and gave an interesting entertainment. Owing to the comparatively cool summers in Seattle the work in studios is carried on with little cessation through the season. Students from New York and Los Angeles, and way-stations it might be added, have already enrolled for work at the Cornish School this summer.

Two demonstrations of Dalcroze Eurythmics were given by the pupils of Elsie Hewitt McCoy's classes at the close of the year's work. Mrs. McCoy is leaving the middle of June for San Francisco and Berkeley to conduct a six weeks' summer course in the Dalcroze method.

Margaret M. Lang, a pupil and assistant of Francis J.

Armstrong, gave a violin recital in the Fine Arts Gallery, one of three given by the pupils of Mr. Armstrong this season.

Although it is early to talk about what is on foot for next year it is safe to say that the Chicago Civic Opera Company will come to Seattle, as the contract has been signed, sealed and delivered.

The Musical Art Society entertained with a luncheon at the Hotel Washington this week; it was a smart affair in every way. Minnie Widmer, the retiring president, gave a short talk on what had been accomplished during the most successful year of its existence, and Miss Augspurger, the chairman of the program committee, told what had been sketched for next season. Chamber music by the Spargur Quartet was the high light of the society's activities this year, and next season there will also be other features added. Miss Hughes is the new president and Mabel McGill the recording secretary of the organization.

There has been a recent addition to the musical organizations of Seattle in the form of a choral society of mixed voices, known as the Bach Society. The purpose is the studying and presenting of the works of J. S. Bach, and other masterpieces of the polyphonic period, and high class works of modern composition. The officers are Dr. Max Garrett, who is also the president of the recently resuscitated Drama League, and is on the University of Washington faculty; Dr. Franklin Sawyer Palmer, vice-president, who is the organist at St. James' Cathedral and will act as accompanist for the society, assisted by Beth McAusland; William H. Gerrard, secretary, and W. R. Davies, treasurer. Mr. Graham Morgan will wield the baton over the Bach Society as over the Amphions.

The thirty-second season of the Ladies' Musical Club closed with a concert and an election of officers combined with a luncheon. Mrs. Ivan Hyland was re-elected president; Mrs. C. H. Hopper, vice-president; Mrs. M. A. Gottstein, executive secretary; Mrs. J. M. Lang, recording secretary; Mrs. Henry Hibbard, corresponding secretary, and Mrs. H. S. Tremper, treasurer. Mrs. Frederick Adams was the only new member added to the board of trustees.

A. M. B.

BELLINGHAM'S CLUB ACTIVITIES NUMEROUS

Benson Symphony Orchestra Presents Child Violinist—Cortot Gives Artistic Satisfaction—Other Programs

Bellingham, Wash., June 2.—The Players, Bellingham's new dramatic organization, presented its first offering, J. Hartley Manner's comedy, The House Next Door, at the Whatcom High School Auditorium.

Mrs. S. N. Kelley, president of the local Women's Music Club, attended the State Convention of Federated Music Clubs as a delegate from the local organization. Both the local Music Club and the Junior Music Club have the largest memberships of any similar clubs in the State. In all branches of musical activities Bellingham's music clubs ranked high. Mrs. Kelley expressed her delight at having been appointed delegate by the local club and her pride in her home organizations. The Junior and Senior clubs have given excellent programs every two weeks during this

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entire season, the Juniors having brought two outside artists to the city and the Seniors three.

Hildur Levda Lindgrin also attended the State Federation as a local delegate and as soloist on one of the convention programs. Miss Lindgrin is a contralto soloist and member of the Bellingham School of Music Faculty.

The Junior Club was entertained at the home of Althea D. Horst with Mrs. Charles Yale acting as assistant hostess. The program included a talk on Scandinavian music and folk dances by Miss Lindgrin. Ethel Gardner was the accompanist.

The Women's Club presented the last act from *The Daughter of the Regiment* (Donizetti) at the Aftermath Clubhouse. This is the first time the club has undertaken an entire act from an opera and the clubroom was crowded with enthusiastic patrons who pronounced the affair a complete success. Those taking part were Mmes. Yule, Cotterall, Raymond, Vike, Scott, Mathes and Inez Douglas. Althea Horst, pianist, and Mrs. C. B. Harter, violinist, assisted. Vilma Sundborg, of the Bellingham School of Music, was in charge of the staging and directing. Mrs. Lyle Greenwood read a synopsis of the play prior to its presentation.

The Junior Music Club presented as its last visiting artist, Eldridge Byrd Elliott, fifteen-year-old violin pupil of Vaughn Arthur, of Seattle. Katherine Myers, pupil of Harrison Raymond, sang two groups with Miss Horst as accompanist. Miss Elliott's program included a concerto (Vieuxtemps), Scherzo Tarantelle (Wieniawski) and a Bach prelude for the violin alone.

CORTOT GIVES ARTISTIC SATISFACTION.

Bellingham music lovers have never heard a more satisfying program than that offered by Alfred Cortot. The house was packed and the applause enthusiastic and sincere. The simplicity, sincerity and directness of his manner was a great pleasure.

STUDY PROGRAM AT WOMEN'S CLUB.

The Romantic Period was the subject of the program presented at the Women's Music Club meeting for members only. Miss Gardner was chairman. Those taking part were Miriam Best, Mrs. Ecker, Mrs. Whipple, Mrs. Stark and Mrs. Grant. Miss Gardner gave historical talks about each number presented. Composers represented were Schubert, Mendelssohn and Schumann. Those elected to office in the Music Club for the coming year are Mmes. Fred Raymond, president; C. X. Larrabee, vice-president; W. A. Davis, second vice-president; C. H. Barlow, corresponding secretary; Minnie Clark, treasurer, and Lulu V. Caffee, correspondent.

BENEFIT BAND CONCERT.

The Juvenile Band of sixty-five pieces offered a varied program at the Eureka School Auditorium. The proceeds were given to the school. Frank Bauldauf is director.

ORCHESTRA CONCERT PRESENTS CHILD VIOLINIST.

The Benson Symphony Orchestra of fifty members with Albert Benson conductor, gave its second concert of the season at the Garden Street M. E. Church. Emily Dow, child violinist, of New York, and a pupil of Leopold Auer, was presented as soloist and her performance pronounced astounding for one so young. Mrs. Malcolm Hughes, of Seattle, was accompanist.

Another special feature of the orchestral program was the xylophone solo played by Cecil Smith, of Bellingham, with orchestral accompaniment.

OTHER PROGRAMS.

Maxine Lawson and Genevieve Green, pupils of Maude Williams, appeared in Spanish and ballet dances at a meeting of the Twentieth Century Club.

The P. L. F. Club held an open meeting at the Bellingham School of Music and Art. They were entertained with a musical program by faculty members and pupils of the school as follows: violin solos, Albert Benson (accompanist, Lois Wilson); zither solo, Mr. Gottschalk; vocal solos, Hildur Lindgrin; readings, Vilma Sundborg. Students taking part were Dorothy Frost and Bernice Judson in two and four-hand piano numbers.

Marie Sidenius Zendt, lyric soprano, appeared in a delightful concert at the Garden Street M. E. Church. Mme. Zendt was accompanied to Vancouver, B. C., by Hildur Lindgrin the day after her recital here.

Ethel Gardner and Miriam Best, exponents of the Fall-ton System, presented a number of small piano pupils in recital at the Aftermath Clubhouse. An attractive program was presented by Josephine Kindall, Kathryn Berkeley, Calista Simonds, Sallie Paige, Robert Jaffe, Barbara Schute, Suzanne Cissna, Helen Stark, Janet Dodson, Ruth Harrison, Katherine Mae Laube, Grace Graham, Margaret Lawson, Dorothy Sasse, Susanne Waters, Katherine Kort-hauer, Evalda Anderson, Sue McMillin, June Wetherall, Cecil Bacon, Melba Coffman, Martha Thompson and Leon-ardine Miller.

Several concerts have been given at the Normal School Assembly by the Girls' Treble Clef Club and the Men's Quartet. Arthur Thal played violin solos including one composed by Emma Whipple, of the Normal.

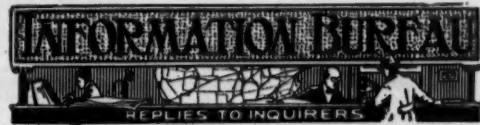
Pupils of Edith Strange, who gave a delightful program at the Aftermath Clubhouse, before a large audience, were Virginia Carver, Doris Philips, Elfreda Moller, Eilene Morrison, Mary Morrow, Jacqueline Randall, Hazel Spiers, Maxine Lawson, Marian and Helen Fitzwater, Maude Flack, Clarence Stone, Margaret Morrison, Jean Philips,

Virginia Lee, Harriett McDonald, Muriel Myhre, Mildred Peters, Lenore White and Irene Fretheim.

Pupils of John Roy Williams appeared in recital in the Normal Auditorium which was packed with relatives and friends. Aside from the students appearing in solo the program presented Mr. Williams' sixty piece orchestra.

The Music Teachers' Club enjoyed a dinner at Mrs. Day's Dining Room, twenty being present. Plans for entertaining the Washington State M. T. A., which meets here June 27-29, were discussed. Officers elected for the following year were Harrison Raymond, president; Maud Williams, vice-president, Elena Bateman, secretary-treasurer.

Hiram Tuttle, baritone, of Seattle, entertained the Women's Music Club with songs by Buzzi-Pecchi, Grieg, Lily Strickland, Wagner, Woodford-Finden and Donizetti. The program was concluded with Eliland, by Alexander von Fielitz.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

TEACHER'S CERTIFICATE.

"Would you kindly tell me if anyone is permitted to teach singing in New York without holding a teacher's certificate? I have a diploma from a conservatory, honors in vocal work; have studied in Europe; in London, and with Trabado in Paris, and am a professional singer, having done lots of opera and concert work. May I accept pupils? I would thank you very much for the information as I am a stranger in New York."

There has been much talk and argument for and against licensing music teachers, but so far it has not amounted to more than that. You seem to have all the requisites for teaching, and there is no reason why you should not accept pupils whenever you choose to do so. There are, of course, reasons why the question of licensing came up, for, as in all professions, unscrupulous people will take whatever advantage they can of a confiding public. A diploma from a conservatory carries weight naturally, and your experience in public appearances add to the value of the teaching you would impart to your pupils.

BOOKS ON SINGING.

"I have been taking singing lessons from the best teacher we have in our neighborhood, but as I am going away for the summer, would like to have some books on the vocal art to take with me as they might help me in understanding and improving my voice. Of course I know the names of the more recent ones, but am not sure that a book about the way Caruso sang would be of any benefit to me, with just an ordinary American voice and not intending to do public work unless in my own little town, where friends might wish to hear me."

There are really so many books on singing it is difficult to send you any sort of list that would not be a very long one. When you realize that so many of the great singers and teachers have published books about singing, from their standpoint, either as singers, teachers or critics, you can understand the variety of opinions you would have to assimilate. Even doctors have written about the voice. Dr. Holbrook Curtis as early as 1900 wrote *Voice Building and Tone Placing*, from the experience he had in being a throat specialist and having successfully treated singers, lecturers, etc. Classical Singing is the topic of Max Heinrich's book, while Lilli Lehmann felt her contribution to the art of singing was to show *How to Sing*. Every publishing house in New York, as well as those in Boston, Philadelphia and Chicago, have published books about singing and are still doing so. Would it not be the best thing for you to write to well known firms and ask for catalogues, then make your own choice?

THE MERRY WIDOW.

"Someone told me the opera, *The Merry Widow*, was to be revived in London soon, and I should like to know if you think it will be sung over here. I have heard so much about it and its success, but have never heard it sung. When was it written, and was it done in New York? Has the composer written other operas?"

It was December 30, 1905, that Franz Lehár's *The Merry Widow* was first sung in Vienna, and while it remains his most successful and popular opera, it was not his first one. As early as 1902 he had made a success in Vienna with *Wiener Fraueuen*, although it never attained

the popularity of *The Merry Widow*. That the latter was as popular in this country as in Europe is proved by the fact of there having been over 5,000 performances here. South America also approved of the opera, for in Buenos Aires it was played simultaneously in five theaters and five languages in 1907. The opera was a gay light opera with tunes that caught the public and for months nothing was heard but a waltz from *The Merry Widow*, played everywhere until it played itself out. His first compositions were two sonatas submitted to Dvorak in 1887, who advised him to devote himself entirely to composition, which he did. He has ninety opus numbers to his credit and is still writing.

It is doubtful if *The Merry Widow* will be sung here again. W. H. Savage, the original producer, gave it an elaborate revival two seasons ago, which was a decided failure, not exactly surprising, considering that the soprano was a Russian and the tenor a German, both of whom sang English that one had to strain the ears to understand; added to this, though the music sounded as delightful as ever, the book had not been revised, and there is nothing staler than a light opera book fifteen years old or more.

Other popular works of Lehár were *The Count of Luxemburg* and *Gypsy Love*. He has been bitten by the "grand opera" bug, the result being that his later works lack the frank and naive charm of his earlier ones.

Dambois Has Sixty-one Engagements

Sixty-one engagements in England, France, Belgium, and Holland is the record of the past season for Maurice Dambois, the cellist. In London, alone, he gave ten recitals; appeared four times with orchestra at Bournemouth, and was heard in recital in St. Helen, Liverpool, Margate, Manchester, and Newcastle. He gave fifteen concerts in Brussels, and was especially invited by the royal family to give four concerts at the royal palace of Lacken; while seven concerts in Liege, two in Antwerp, two in Gand, and one each in Charleroi, Namur, and Verviers—this last with orchestra—rounded out thirty-one engagements in Belgium. In Holland he was engaged for Amsterdam, La Haye, and Maestricht. Appearances in France included two engagements with the Padeloup orchestral concerts, two recitals, and two trio appearances—these last with Eugene Ysaye, violinist, and Yves Nat, pianist—and recitals in Lille, Roubaix, and Angers.

Mr. Dambois has reserved three months for his American tour this coming season. He will arrive early in January.

Diaz at Burlington, Vt.

Rafaelo Diaz, the Metropolitan tenor, was engaged to participate in the Burlington Anniversary Celebration at Burlington, Vt., on the afternoon and evening of Sunday, June 10.

Graveure's Berlin Triumphs

Louis Graveure, the eminent baritone, has returned to America after repeating his sensational Berlin success of the past season. Mr. Graveure sang his first recital at Beethoven Hall on May 25 to a sold-out house and repeated the same feat a week later. The second recital was sold out in twenty-four hours with no other advertising than the announcement on the first program. Mr. Graveure will leave at the end of this month for the Pacific Coast, where he will conduct a master class in San Francisco under the management of Selby Oppenheimer.

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ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.

MARY E. BRECKINSEN, 354 Irving Street, Toledo, Ohio.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

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BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

JEANETTE CURREY FULLER, 50 Erlon Crescent, Rochester, N. Y.

TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn.; for booklets address, Clifton, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal.; Normal Class July 23.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

CLARA B. LOCHRIDGE, 223 N. Fifth St., Mayfield, Ky.; Summer Classes—Bowling Green, Ky.; Cincinnati, Ohio; Long Beach, Calif.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; Summer Normal Classes June, July and August.

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas, June; Cleveland, Ohio, July 2; Chicago, Aug. 6.

MRS. WESLEY PORTER MASON, 5011 North Street, Dallas, Texas; Classes beginning first week in June; second week in July.

LAURA JONES RAWLINSON, Portland, Ore., 61 North 16th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 828 Carnegie Hall, New York City.

ISABEL M. TONE, 489 Grand View Street, Los Angeles, Cal., June 18, 1923.

MRS. S. L. VAN NORT, 2515 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

ANNA W. WHITLOCK, 1100 Hurley Avenue, Fort Worth, Texas.

INFORMATION AND BOOKLET UPON REQUEST

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MISCHA

LEVITZKI

Musical Comedy, Drama and Motion Pictures

The past week had only one new attraction and that was The New Passing Show at the Winter Garden. As nearly as we can gather on the reports of the opening, it can be safely said that the new Shubert production is a tremendous artistic success. Even the most conservative of the critics agreed in many respects that The New Passing Show will hold its own among the season's finest and most spectacular revues. There were many who suggested that certain of the low comedy scenes could be and should be removed. The opening performance was quite long and if some of the scenes were eliminated, this would greatly enhance the entire production. No doubt after the first week there will be many changes.

The season has decidedly closed. The new productions coming to town are practically all musical offerings which, of course, is customary for this time of year. This week George White's Scandals will begin at the Globe, and Helen of Troy, N. Y., at the Selwyn. There are over fifty percent of the local theaters dark and only about twenty-two attractions were listed for the past week. However, with the coming of the musical attractions, this percentage will be raised a bit.

Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theaters, is returning to New York. He has had a vacation in Europe of over two months. He should have spent his entire time in resting and enjoying himself, for this was his first vacation in years, but we feel sure that when we see him he will have a great deal to say regarding conditions on the Continent, proving conclusively that he has spent much of his time in investigating presentations of the motion pictures in all of the large centers. No doubt Mr. Riesenfeld's idea of having a vacation is enjoying a lot of hard work. A card of greeting was received by us from Brussels and he promised to have some very interesting things to say for our readers and particularly those of them who are motion picture fans.

The Capitol Theater is celebrating this week the third anniversary of Mr. Rothafel's reign over the big picture house. A special musical program has been arranged in celebrating this occasion. Advanced notices last week promised that "Roxy" (as he is affectionately known) would himself conduct the orchestra at the nine-thirty performance in the evening.

Owing to the great interest manifested in the film version of Sinclair Lewis' novel, Main Street, the management of the Strand Theater is holding over the picture for a second week. There are many excellent features to the film and much of it is of a superior quality, both in direction and in sincerity. Owing to the length of the film the musical background has been curtailed.

THE CAPITOL

It was comedy week at this big theater. The feature was Ben Turpin in The Shriek of Araby. Of course it would be utterly impossible for one not to laugh at Ben Turpin unless one enjoys a very bad disposition or is suffering at the moment from indigestion. This film is certainly not a feature production and should never have been a long film. Had it been cut to a short comedy it would have been a riot. And another strange thing is that it should have been held away from New York for such a long time, as it was evidently a takeoff on Valentino's film, The Shiek. The comedy was one of Our Gang films, produced by Hal Roach. These youngsters are a scream, and while Firina was not so funny as she (?) usually is, nevertheless she was again the star. If Firina keeps on the way she is going, we predict she will be starred despite her three or four years.

The musical background was far superior to the film of-

fering. On Friday evening at the first performance David Mendoza conducted the orchestra through a splendid reading of Offenbach's Orpheus overture. The cadenza for the violin was played by Eugen Ormandy, concertmaster, and it must be said that his performance was as fine as anything we have ever heard in this theater.

The solo feature was the excellent dancing of Doris Niles in her original interpretation of Danse Arabe, from The Nutcracker Suite. The writer has seen Miss Niles dance this number upon several occasions, but last Friday evening she seemed to give it a finer interpretation than heretofore.

Mr. Rothafel arranged a very effective scenic presentation for Amy Woodforde-Finden's well known number, Indian Love Lyrics. As usual, these special offerings created by Mr. Rothafel are worth while. After the feature, Douglas Stanberry, a soloist with the Capitol male ensemble, sang On the Road to Mandalay. The number was enthusiastically received. In fact, there were so many interesting features to the musical program that it is difficult to comment in detail.

THE RIVOLI

There was much of interest in the program shown at the Rivoli last week. To begin with, a splendid reading was given by the orchestra (Josiah Zuro and Emanuel Baer, conductors) to Rossini's La Gazza Ladra. This was followed by a special arrangement by Edgar R. Carver of Love's Old Sweet Song, in which the orchestra, Miriam Lax and Wendell Hart participated. At the conclusion of the rendition there were storms of applause for all concerned, the lighting effects being appropriate and everyone entering into the sentiment of the song wholeheartedly. The Rivoli Pictorial came next, followed by an interesting historical review, New York—Yesterday and Today, shown at the Rialto the preceding week.

Helen Sherman, coloratura soprano, created an excellent impression in two songs, Highly Lak' a Rose, Ethelbert Nevin, and I Know Where a Garden Grows, John H. Densmore. Her voice is of fine quality, clear and sweet; she sings with expression, and in addition possesses a charming personality.

The feature picture was Only 38, with May McAvoy, Lois Wilson, Elliott Dexter and George Fawcett, the beginning of which was not very promising but which developed in interest as the film progressed. Martha Graham danced with spirit Chapi's Serenata Moresca. The program concluded with a Pathé comedy, Our Gang in Dogs of War. "Our gang" certainly has some talented little actors and actresses in its membership.

THE RIALTO

The Czar und Zimmermann overture (Lortzing) opened the program here last week with Littau and Laurier conducting; it was splendidly done and warmly applauded. Riesenfeld's classical jazz was unusually fine.

C Sharp Minor at the Wurlitzer this week labelled his offering New York. It was most interesting to hear again so many of the old-time favorite songs which have lasted all these years—such as The Side-walks of New York, Sweet Rosie O'Grady, etc. But to include among such favorites the organist's own New York, evidently his own contribution for the city's \$1,000 prize, seemed very much out of place.

Elizabeth Bartenieva, a Russian soprano, made her "first American appearance" in an aria from Tchaikowsky's Jean D'Arc. The feature picture was Alice Brady in The Snow Bride. The program closed with Reginald Denny in The Widower's Mite.

MAY JOHNSON.

for the Sunrise, A Kiss in the Dark, and Love Sends a Little Gift of Roses. Miss Madden was the soloist at the opening of the series and will be one of the principal singers for the summer season.

Letters continue to come in to the publishers of Openshaw's ballad, Love Sends a Little Gift of Roses. Singers and teachers alike acclaim the worth of this big success. The following letter speaks for itself: "Owing to the many requests for Love Sends a Little Gift of Roses, I am endeavoring to sing it in Massey Music Hall, April 3. There will be no program made in this case as I am appearing in conjunction with a lecturer. The song is very beautiful indeed and of a type of which we have far too few. (Signed) Audrie Rubanni."

The following letter shows that as soon as the song was published discerning musicians were first in the field: "I have been singing Love Sends a Little Gift of Roses since it was first published. I sang it all through the South as an encore, when it was not sung as much as it is now. I think it is beautiful and always pleases the audience, and I shall continue to use it. (Signed) Lillian Croxton."

Witmark & Sons, New York

On Monday evening, May 14, Emily Beglin, soprano, was the assisting artist at an organ recital by Sherman Kreuzberg at the Hanson Place Methodist Church, Brooklyn. Miss Beglin's second group contained The Light, Lamie Love, and Can It Be Love, all by Frederick W. Vanderpool.

White-Smith Company, Boston, Mass.

At a recent concert in Richmond, Va., given by Marguerita Sylva, the selection which seemed to arouse the most interest from the American composers, was Cadman's A Cry at Dawn. The Cadman number was also used at her recital in Manning, N. J. Another song which Mme. Sylva is enthusiastic over is Call Me No More.

Constance Eberhart recently gave a concert in Forest Hills, N. Y., and Park Ridge, N. J., and programmed From the Land of the Sky-Blue Water, A Cry at Dawn, and The Moon Drops Low. The public is never weary of these numbers which are destined to be American classics.

Dr. Victor Laurent and Lula Root sang Cadman songs at a recent Kitty Berger musicale held at the Waldorf-Astoria. Selections from the cycle, From Wigwam and Tepee, were among the numbers.

G. Schirmer, Inc., New York

Homer Nearing recently recorded his piano solo, Love Song, for the Duo-Art. This set of piano studies—Prelude, Falling Leaves, and Love Songs—has been unusually suc-

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Story by Andrew Bessison—Directed by Chester Bennett

An F.B.O. Picture

Riesenfeld's Classical Jazz Famous Rialto Orchestra

cessful. The publisher states that they are in their third edition, having been issued only last year.

Chappel Harms, Inc., New York

On May 11, in Springfield, Mass., Stella Sauvet, Topping, a pupil of Lilian Mechin, gave a recital by radio. Five of her numbers were compositions by Bernard Hamblen, the English composer. The numbers were Roses of Memory, Smile Through Your Tears, Jesus of Nazareth, King! Remembrance, and When Singing-Birds Were Mute.

Sam Fox Publishing Company, Cleveland

During the week of June 3 the Strand Theater, of New York, had as a feature number a piano quartet. There

FROM THE PUBLISHERS

T. B. Harms, Inc., New York City

On June 11, at the Goldman Band concerts now being held at the Mall, Central Park, Lotta Madden was the



LOTTA MADDEN

is scoring success with A Kiss in the Dark and Love Sends a Little Gift of Roses.

feature artist. Her three ballad numbers, which the people received with much applause, were: The World Is Waiting



SAM FOX.

the head of the American publishing firm of Sam Fox Company, publishers of Cleveland, bidding adieu to David De Groot, a musical director, at the Piccadilly Hotel. Mr. De Groot is one of the most popular of the orchestral conductors in London. Mr. Fox was very enthusiastic over the excellence of Mr. De Groot's orchestra which he heard many times during his recent visit in London.

were four girl pianists on the stage at one time playing popular numbers. The selection which attracted the most applause was Nola.

J. Fischer & Brother, New York

During the past season, concert programs by our notable artists and young singers just beginning their career have shown a large percentage of selections from the house of J. Fischer & Brother. One of the numbers at the first of the list is The Bitterness of Love, by James Dunn. John McCormack was one of the first to introduce this to recital audiences and Eleonora de Cisneros has always included it in her group of American composers. Communications relative to Mr. McCormack's recent recital in Dublin show that he has sung the song there twice.

Another selection which belongs to this group is A Fairy Story by the Fire, and there are Lily Strickland's Bayou Songs, particularly Dreamin' Time and Ma Li'l Batteau. Among the popular recitalists who have introduced them is Sophie Braslau.

Another composer who has found considerable favor is Gertrude Ross, particularly with her arrangements of early California folk songs.

M. J.

SUMMER DIRECTORY

A
Adler, Clarence.....Lake Placid, N. Y.
Alberti, Sol.....South America
Alcock, Merle.....Europe
Allen, Mary.....Shandaken, N. Y.

B
Bachaus, William.....Europe
Bachman, Edwin.....Europe
Bartik, Ottakar.....Europe
Bensyl, Caryl.....Shandaken, N. Y.
Bori, Alexander.....Lake Placid, N. Y.
Bori, Lucresia.....Barcelona and Italy
Brady, William.....Chicago, Ill.
Bristol, Frederick.....Europe
Britt, Horace.....Woodstock, N. Y.
Buell, Dai.....Europe
Buhlig, Richard.....Europe

C
Cahier, Mme. Charles.....Europe
Carrera, Olga.....South America
Cavalle, Rina.....Atlantic City, N. J.
Challapin, Feodor.....Europe
Chamlee, Maurice.....Europe
Clemens, Clara.....Europe
Cornell, A. Y.....Winston-Salem, N. C.
Crimi, Giulio.....Rome, Italy
Crooks, Richard.....Villa Park, Monmouth Co., N. J.

D
Danise, Giuseppe.....Ravinia Park, Ill.
David, Annie Louise.....San Francisco, Cal.
Davis, Ernest.....England
Deeks, Clara.....Europe
De Luca, Giuseppe.....Rome
Dilling, Mildred.....France
Dumensil, Maurice.....Europe
Dushkin, Samuel.....Paris, France

E
Easton, Florence.....Ravinia Park, Ill.
Elman, Mischa.....Europe
Enesco, Georges.....Rumania

F
Farnam, Lynnwood.....London, England
Ferguson, Bernard.....Cincinnati, Ohio
Foster, Pay.....Lavallette, N. J.
Foster, Frances.....Europe
Frank Ethel.....Rockville Centre, L. I.
Friedman, Ignatz.....Europe

G
Gabrilowitsch, Ossip.....Santa Barbara, Cal.
Gartlan, George H.....Chicago, Ill.
Gerardy, Jean.....Australia
Gerhardt, Elena.....Germany
Giannini, Duolina.....Pleasantville, N. J.
Gigli, Beniamino.....Europe
Graveure, Louis.....San Francisco, Cal.
Guider, Cecelia.....Europe

H
Hackett, Charles.....Europe
Hall, Addie Yeagain.....Winston-Salem, N. C.
Harris, Victor.....Easthampton, L. I.
Heifetz, Jascha.....Europe
Hempel, Frieda.....Europe
Hofmann, Josef.....Europe
Hollister, Cornelia Colton.....Lenox, Mass.
Hollman, Joseph.....France
Homer, Louise.....Lake George, N. Y.
Howell, Dicie.....Winston-Salem, N. C.

K
Kellogg, Lucille.....Rome, Italy
Kingston, Morgan.....Ravinia Park, Ill.
Kibansky, Sergei.....Memphis, Tenn.
Knoch, Ernest.....Munich, Bavaria
Kochanski, Paul.....Europe
Kouns, Nellie.....England
Kouns, Sara.....England
Kreiner, Edward.....Pittsfield, Mass.
Kuns, Vada Dilling.....Lumberville, Pa.

L
Lambert, Alexander.....Europe
Lauri Volpe, Giacomo.....Ravinia Park, Ill.
Leginaka, Ethel.....London, Eng.
Lennox, Elizabeth.....Darien, Conn.
Leitz, Hans.....No. Hackensack, N. J.
Levitzi, Mischa.....Avon-by-the-Sea, N. J.
Lhevinne, Josef.....Chicago, Ill.
Lucchese, Josephine.....Ravinia Park, Ill.
Luikar, Pavel.....Newport, R. I.

M
McCormack, John.....England
McConnell, Mrs. E. B.....Paris, France
McConnell, Harriet.....Paris, France
Maier, Guy.....Berlin, Germany
Malkin, Anita.....Berlin, Germany
Malkin, Joseph.....Berlin, Germany
Malkin, Manfred.....Berlin, Germany
Mannes, Clara.....Mount Desert, Me.
Mannes, David.....Mount Desert, Me.
Mason, Edith.....Milan, Italy
Matzenauer, Margaret.....Europe
Mayer, Daniel.....Europe
Meador, George.....Europe
Miller, Ruth.....Europe
Miura, Tamaki.....Europe
Morison, Gladice.....Europe
Morrison, Margery.....Fontainebleau, France
Munz, Mieczyslaw.....Krakow, Poland
Muzio, Claudia.....Buenos Aires, S. A.

N
Nevin, Olive.....Sewickley, Pa.
Nikisch, Mittja.....Germany
Novello, Marie.....London, England

O
Ornstein, Leo.....Lake Orion, Mich.

P
Paderewski, Ignaz.....Europe
Pareto, Graziella.....Ravinia Park, Ill.
Pattison, Lee.....Chicago, Ill.
Polacco, Giorgio.....Milan, Italy
Potter, Howard.....Chicago, Ill.

R
Rains, Leon.....Schroon Lake, N. Y.
Raisa, Rosa.....Italy
Rethberg, Elizabeth.....Ravinia Park, Ill.
Riesberg, F. W.....Norwich, N. Y.
Rimini, Giacomo.....Europe
Romaine, Ninon.....Lake Orion, Mich.
Rosati, Enrico.....Europe
Rubinstein, Arthur.....Europe
Rubinstein, Erna.....Europe
Ruffo, Titta.....Rome, Italy

S
St. Denis, Ruth.....Petersboro, N. H.
Salmond, Felix.....New Canaan, Conn.
Schelling, Ernest.....Switzerland
Schipa, Tito.....Ravinia Park, Ill.
Scott, John Prindle.....MacDonough, N. Y.
Seagle, Oscar.....Schroon Lake, N. Y.
Shawn, Ted.....Europe
Silva, Giulio.....Cleveland, Ohio
Sittig, Edgar.....Stroudsburg, Pa.
Sittig, Fred V.....Stroudsburg, Pa.
Sittig, Margaret.....Stroudsburg, Pa.
Southwick, Frederick.....Minneapolis, Minn.
Sparkes, Lenora.....California
Spiering, Theodore.....Berlin, Germany
Spross, Charles Gilbert.....Winston-Salem, N. C.
Stirkland-Anderson, Lily.....Williamston, N. C.
Steele, John.....Los Angeles, Cal.
Stuart, Francis.....Los Angeles, Cal.
Sylvia, Marguerite.....Europe

T
Tas, Helen Teschner.....Europe
Telva, Marion.....Ravinia Park, Ill.
Thomas, Edna.....Europe
Tokatyan, Armand.....Ravinia Park, Ill.

V
Vecsey, Ferenc.....Europe
Valeri, Delia M.....Chicago, Ill.
Van Emden, Harriet.....Holland

W
Wessels, Frederick J.....Europe
White, Roderick.....Paris, France
Whittington, Dorsey.....Woodstock, N. Y.
Wilson, Arthur.....Shandaken, N. Y.
Williams, Parish.....Europe
Wittgenstein, Victor.....Europe

Zanelli, Renato.....South America
Zimbalist, Efreim.....Europe

Seismit-Doda to Teach This Summer

Cavaliere Seismit-Doda, the prominent vocal instructor and composer, has had a very busy winter, preparing pupils for opera, concert and musical comedy. Among those from



MAESTRO SEISMIT-DODA

Maestro Seismit-Doda's studio who will be heard in the fall are: Helen Marshall, mezzo soprano, in concert; Charlotte Walker, soprano, in musical comedy, and Bettina Nelli, dramatic soprano, in opera. The last mentioned has appeared for two seasons at the Academy of Music with the Brooklyn Opera Company. Seismit-Doda will take only a short vacation this summer, owing to the demand upon his services by his pupils wishing to continue their studies with him during the warm months.

Goldman Band Concerts

Edwin Franko Goldman with his excellent band, started his second week of outdoor concerts on the Mall in Central Park on June 11.

These concerts, given during the past five years on the Green at Columbia University, have always attracted very large audiences, and with the almost unlimited space in Central Park the attendance far eclipses that of previous seasons.

The programs are likewise arranged by Mr. Goldman with the same care as heretofore, and they offer not only standard compositions for band but also solos by well known singers and instrumentalists.

The programs presented during the week were:

MONDAY EVENING, JUNE 11

March from Athalia.....Mendelssohn
Overture, Oberon.....Weber
Kammermusik.....Rubinstein
Hungarian Rhapsody No. 2.....Liszt
Cornet solo—Nearer My God to Thee.....Mason
Cornet solo—Inflammatus.....Rossini
Played by Vincent C. Buono.

Waltz from Faust.....Gounod
Hallelujah Chorus.....Handel

WEDNESDAY EVENING, JUNE 13

Pomp and Circumstance.....Elgar
Overture, Marriage of Figaro.....Mozart
Air from Suite in D.....Bach
Bourrée.....Bach
Excerpts from Tannhaeuser.....Wagner
March Sunapee.....Goldman
Emblem of Freedom.....Goldman
Cornet solo.....Neasler
Played by Vincent C. Buono.

A Chinese Episode.....Kelley
Egyptian March.....Strauss
Excerpts from Faust.....Gounod

FRIDAY EVENING, JUNE 15

Marche Solennelle.....Tchaikowsky
Overture 1812.....Tchaikowsky
Song Without Words.....Tchaikowsky
Excerpts from Pathétique Symphony.....Tchaikowsky
Overture, Light Cavalry.....Suppé
Soprano Solo—Waltz from Romeo and Juliet.....Gounod
Sung by Dicie Howell.

Intermezzo, Pagliacci.....Leoncavallo
Intermezzo, Cavalleria.....Mascagni
Excerpts, Mikado.....Sullivan

SATURDAY EVENING, JUNE 16

March Slav.....Tchaikowsky
Overture, Oberon.....Weber
Chorale, Die Meistersinger.....Wagner
Stabat Mater.....Rossini
Hallelujah Chorus.....Handel

Mr. Goldman conducted the two opening numbers and Albert Stoessel led the Oratorio Society in Wagner's Meistersinger as well as Rossini's Stabat Mater and the Hallelujah Chorus.

The four soloists in Stabat Mater were Lotta Madden, soprano; Frieda Klink, contralto; Robert Quait, tenor, and Norman Jollif, bass. Both Mrs. Madden and Miss Klink are general favorites at the Goldman concerts and require no especial introduction. Suffice it to say, however, their singing was highly finished, and won the sincere applause due such sterling artists.

Messrs. Quait and Jollif, who were heard for the first time at one of the Goldman concerts, scored an instantaneous success. Mr. Quait's beautiful tenor stood out admirably, while Mr. Jollif's rich, round and resonant bass stirred the audience. His singing was particularly meritorious.

Mr. Stoessel, who conducted the work, deserves a word of special praise. His reading revealed intelligence, individuality, and, above all, musicianship; he held the large chorus, band and soloists entirely under his control, which resulted in a performance to be long and pleasantly remembered.

Küzdo to Give Violin Instruction in Chicago

Victor Küzdo, the well-known New York violin pedagogue and long associated with Prof. Leopold Auer, will teach an advanced class in violin at the Chicago Musical College during the coming summer, as he has done for several seasons past. His New York season just closed has been one of the most successful in his teaching career.

Following the closing of his Chicago engagement in August, Mr. Küzdo will spend his vacation touring the western States. He will return the middle of September and at once resume teaching at his New York studio, 260 West Seventy-first street.

William C. Carl to Sail Soon

Dr. William C. Carl will sail soon for Europe, where he will spend the summer months.



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VANDERBILT STUDIOS of New York. Proprietor, Mrs. Mabel Doble-Scheele, announce the opening of a new branch at 13 and 15 East Thirty-eighth street. Renting office opens June 1. Also studios

at 125 East Thirty-seventh street, telephone Murray Hill 0991, and 37-39-41 West Ninth street. Office 41 West Ninth street. Telephone Stuyvesant 1321.

PROMINENT CHORAL CONDUCTOR of Boston, Massachusetts, would entertain proposition from the West, with promise of greater choral activity. Address "N. A. W." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

FROM YAKIMA, WASHINGTON, TO NEW YORK

What One Young Man Desired and What He Accomplished

A young man was playing the Theme and Variations of Paderewski. He was such a modest young man and played so unusually well that one could not help but be interested. It is so seldom these qualities are to be found in the same person. I glanced surreptitiously at my neighbor's program, the supply having been exhausted apparently before I put in a rather late appearance, so that the usher could hand me nothing but regrets on that score. The player's name was Dwight Coy, but that told me very little. I made up my mind I must find out more about him. But other numbers on a crowded program and many other programs in the course of a fortnight intervened and by the end of the month I had forgotten the incident entirely.

And then one day as I was having a social chat with Frank La Forge, he happened to mention the name of Dwight Coy in the course of conversation.

"Wait a minute," I said. "I have heard that name before, but where and when?"

In vain I racked my scattered brains. I knew the name but that was all.

"I am very proud of Mr. Coy," continued Mr. La Forge, "for he has proven himself to be possessed of all those qualities which make the heart of a teacher rejoice. He has talent; he is very much in earnest and he is most industrious. He is one of those who are more apt to suffer from over-doing than from a lack of it. He is bound to succeed and when I tell you how he came to me you will understand why I say that with such emphasis.

TRAVELS 3,000 MILES TO STUDY WITH LA FORGE.

"Several seasons ago when I was on tour with Mme. Schumann Heink, she gave a concert in a town in the State of Washington called Yakima. You may not have been there, but it is a very nice town, nevertheless. I enjoyed the concert, but that was all. It meant nothing more to me than any of the other places we visited on the Pacific Coast.

"Soon after I returned to New York, I came into the studio one day to find a young man waiting to see me.

"Well, young man, what can I do for you?" I asked, fully expecting him to respond with the usual request to hear him play or sing and then perhaps discuss lessons.

"My name is Dwight Coy," he returned, "and I came from Yakima, Wash."

"I'm afraid I looked rather unimpressed at this piece of news for he hurriedly continued, 'You don't remember me, of course, but I was at the recital when you played for Mme. Schumann Heink in our town and I knew at once that you were the man I wanted to study with. So I came 3,000 miles to do it.'

"And come he did, with the boundless faith of the great West that all his needs would be taken care of."

Mr. La Forge smiled reminiscently, then continued: "Rather nonplussed, I endeavored to dissuade him, telling him that lessons were high and that life in New York was more expensive than at Yakima. It was all in vain. He had made up his mind to study in New York with me and that was all there was to it. Of course, secretly I could

not help but be delighted with his confidence and his grit. Still, for his own good, I felt I could not show him how much I liked his determination, and even yet I feel called upon to scold him for going on such a great adventure with so little knowledge of the city and its inhabitants.

NOW AN ASSISTANT AT STUDIOS.

"But now he can laugh at me for he has shown such evidence of talent and applied himself so conscientiously that we are making him our assistant. The fact is—"

Just then a knock interrupted and upon Mr. La Forge's invitation to enter, there stepped into the room the young man who had aroused my interest at that almost forgotten concert.

"Come right in, Mr. Coy," called Mr. La Forge, as he hesitated upon seeing a visitor. "We were just speaking of you."

As we were being introduced I looked curiously at the young man who, having the courage of his convictions,



DWIGHT COY

dared to do anything to carry them out. There was nothing startling about him. One would have passed him by on the street without even suspecting that the spirit of great adventurers was his and the determination that wins through all difficulties.

"How did you dare to do it?" I asked, my curiosity getting the better of my manners.

"Do what?" he counter-questioned in some surprise, evidently wondering with what I was going to accuse him.

"Why, come to New York to make your way, as Mr. La Forge has just been telling me you did."

"Oh, it didn't take any particular courage to do that. I really was anxious to start a career but I did not know exactly what I did want and when I heard Mr. La Forge I knew that was the answer to my unrest."

"And had you been studying music out there?"

"Of course, and I had been doing some teaching also. But have you never reached the place where people said 'You seem to be doing very nicely' and apparently you were and yet down deep in your heart you knew that you were not reaching any place, and worse than that you did not even know where your goal was?"

I nodded understandingly. "That was my difficulty," he continued, "and when I saw a solution I naturally just started for it."

"And how do you like New York?" I queried.

"I love it," and he spoke with an earnestness that was convincing. "I love its hustle and bustle. It's great to live where things are doing. Just now I do not feel that I would ever be happy to live anywhere else."

"And what do your folks think about it, for I suppose they live out in Washington?"

"Well, of course, being my folks they do not like to have me so far away, but they have been jolly good sports about the whole matter, and I hope to induce them to come East to live some time before long."

"They may not like the hustle and bustle as well as you do," I remarked.

"That is true, but they would not have to live right in New York City for us to be a little nearer to each other than we are now."

"Quite right, and I hope for your sake you may be able to persuade them," I returned as I rose to go, having discovered to my horror that I was in imminent danger of missing another appointment.

H. R. F.

In Canterbury Square, a New Scott Song

A new secular song, In Canterbury Square, by John Prindle Scott, will shortly be issued by the Theodore Presser Company. It is of the ballad type and has been sung in manuscript during the past season by Thor Brecke, baritone, in his vaudeville act. It will be issued for high and low voices.

Metropolitan Artists for Winthrop College

Hugh R. Newsom, of the Metropolitan Musical Bureau, has booked the following course at Winthrop College, Rock Hill, S. C.: Giovanni Martinelli, Louis Graveure, Harold Bauer, Duncan Dancers, Francis Macmillen, and Alberto Salvi.

Haywood Artist-Pupils Active

Marjorie Suiter, soprano, gave a program on May 15 for the Columbian Club at its May Breakfast, East Orange, N. J. Mrs. Jose Holden, soprano, was the soloist for the psychology lecture at the City Hall, Montpelier, Vermont.

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Weekly Review OF THE World's Music



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FRANCIS MACMILLEN

AMERICAN VIOLINIST

who gave the final performance at the biennial of the National Federation of Music Clubs at Asheville, N. C., last week.

